

Arts





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from the Editor's Desk

Suggesting that this month you let
the spirit of the holiday season reign in your
classrooms—Correlate your crafts with Christmas!

DURING the few short weeks of school in December, children of elementary school age are usually so "wound up" over the approaching holiday that they have little interest in or inclination for academic subjects. (Some pupils, of course, feel that way all year round.) They are far too busy reveling in Christmas spirit to be concerned with anything else.

Well, let them revel! Correlate your crafts with Christmas. There is no better way to let your pupils exercise their creative bent than on the decoration of the classroom, the trimming of the tree, and the making of cards and gifts. Though you probably won't want to devote all of each school day to such activities, you might well provide a more generous allotment of time for arts and crafts than usual.

No sooner is Thanksgiving over than your pupils will feel an urgent need to decorate their room for Christmas. And this is not too early.

Festive effects to suit the merry occasion may be achieved by providing window decorations in addition to the Christmas border or mural. The stained-glass windows described by Jessie Todd in the December, 1948, issue of *JUNIOR ARTS & ACTIVITIES* are very effective. Geneva Flint describes in this issue a group of window paintings depicting Christmas carols which spread a holiday atmosphere over the surrounding community as well as the school.

It is a gay and exciting occasion when the classroom tree is being trimmed. In some cases the children make their own decorations, ranging from simple chains of con-

struction paper and popcorn to elaborate eggshell angels. Trees so decorated usually make up in interest and individuality what they lack in sparkle. Other teachers feel that there is insufficient time to make Christmas cards, Christmas gifts, and tree decorations as well; so they allow children to bring ornaments and lights from home. As the home Christmas tree usually is not set up until after school is dismissed for the holiday vacation, these lights and decorations can be conveniently spared.

Of course the Christmas cards made by your pupils will not be up to commercial standards. But no one should be discouraged over that fact. The adults who receive these cards will not dismiss them with a cursory glance, as they do the product of the stationery stores, but will appreciate the work which has gone into them.

It might be said that the craft creations of children are useless and messy. Well, if the truth were told, we all get—and give—a few useless gifts at Christmas. And what proud parents don't cherish a bit of handiwork produced by their progeny, no matter how messy it may be.

Christmas is, after all, a time of giving as well as receiving. For those children whose allowance is very limited or non-existent, craft activities may provide the only opportunity to indulge in giving. And among all children, regardless of their financial circumstances, there seems to be a universal desire to make something for Mother or Dad.

By providing opportunity for these activities, you are giving your pupils a real Christmas gift—the gift of a happier, more complete Christmas.

Talking shop

About Our Editors

One of our contributing editors who never seems to run out of ideas for new and different craft projects is Helen Wolfe. Those of you who have tried any of these projects or have seen them in their completed form know that the results are really beautiful, well worth the time and planning which goes into them.

From long experience Helen Wolfe well knows what elementary children are capable of doing. For a number of years she has been a primary teacher in St. Louis and at present is teaching third grade at the Samuel Cupples school in that city.

Replying to our question about her special likes and dislikes, she says, "I love teaching, love children (both in and out of school), can't pass a baby without talking to it, nor can I resist petting and feeding stray dogs. After teaching five days a week, I enjoy teaching a Sunday School class on Sundays. Dislikes? None—except rejection slips.

"As for hobbies, I suppose you might say that I have four. I enjoy designing and making my own suits and dresses, love to write 'how-to' articles, can't resist entering contests (and have won a few), and collect modern, antique, and foreign dolls."

Quite an assortment of hobbies for a busy teacher, don't you think? Should Helen Wolfe ever become so pushed for time that she has to drop some of her hobbies, we hope that she will clothe herself from head to toe in ready-to-wear, burn all the box tops, and give her dolls out for adoption—but never give up the writing of "how-to" articles!

What's New

No longer is a huge kiln necessary for satisfactory ceramics work. The Economy Pusher Shuttle Kiln, manufactured by the Cal-Kiln Company, 121 E. Linden Avenue, Burbank, California, measures only 48x40 inches. Firing time is approximately six hours to Cone 06 (1859 degrees F.), but this portable kiln can be fired safely at much higher temperatures with savings in fuel cost over other kilns. Either natural or manufactured gas may be used.

A paste that eliminates warping, wrinkling, and puckering in pasted paper items is manufactured by Paisley Products, 1770 Canalport Avenue, Chicago, 16. This paste—Flexiflat by name—may be applied like any other paste, by finger, brush, or rubber-tipped applicator. It is especially recommended for mounting pictures, tipping greeting cards and calendars, scrapbooks, photo-mount construction, displays, paper favors, novelties, art layouts, handicraft work, etc.

"Playtalk," a novel toy created by General Electric, has proved useful in helping to build confidence and speaking ability in small children. By means of this instrument, children can record their voices and hear them played back from a paper record which can be used over and over again. The device is so simple to operate that even kindergarten children can learn to use it.

A new circular saw attachment for use with hand drills has been announced by the Federal Engineering Company, 37 Murray Street, New York. Using a four-inch blade, the
(Continued on page 48)

The Magazine of Arts and Crafts Projects and Make and Do Activities

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JUNIOR ARTS AND ACTIVITIES

Arts and Activities

Junior

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Batik and tie-and-dye work

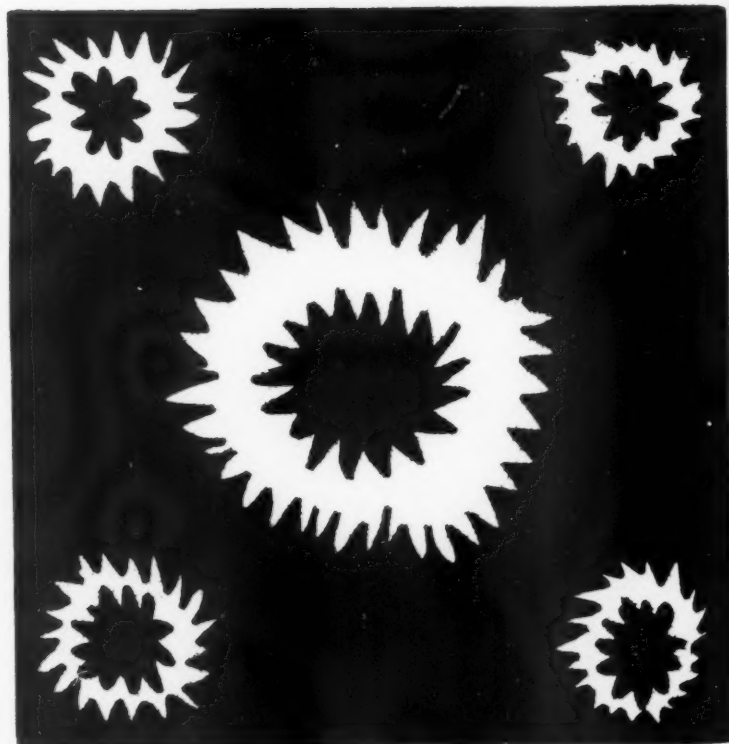
Dawn E. Schneider gives instructions for
this fascinating craft activity.

BATIK decoration of paper and of fabric may be a very complicated process, unsuited to any but older groups. Some phases of this craft, however, may be adapted to smaller hands. Simple tied-and-dyed work has been done by primary children with good effect. The method which involves outlining of a design can only be used where more adult and skillful hands are involved. Know your group, decide which method is best adapted to their abilities, then proceed with your work and be delighted with the sophisticated results which may be obtained in this manner.

Tied-And-Dyed Work

Younger craftsmen may wish to use a fine grade of unbleached muslin for this handiwork, while older children may, after preliminary practice, desire to use natural silk or rayon materials.

Cut fabric to size to form lunch cloths, dresser scarves, or doilies. Hem or fringe according to choice. If a fringe is used, stitch along the



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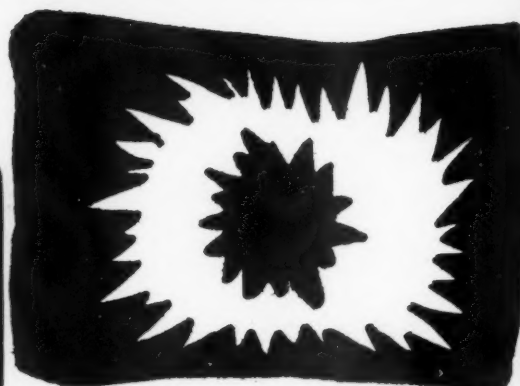
Figure 1 (Above). Batik luncheon cloth

Figure 2 (Below). Batik scarf

Figure 3 (Right). Batik pillow



2



3

base of the fringe to prevent further raveling.

Now, bunch the fabric at the exact center of the cloth and bind with twine, as illustrated, being careful to wrap enough twine around the area to insure absolute coverage of the material. At each corner, another swatch of the material may be wrapped in like manner. This may be repeated as many times as seems desirable. For variety, the corners alone may be so decorated. Or the whole border can be tied tightly with cord, thus giving the design an uneven-edge effect.

When the tying is completed, dip the entire swatch of material in a dye bath, following the manufacturer's directions given on the package of that particular dye.

Remove the material and rinse thoroughly. Dry partially, clip the cords, and hang up to finish drying.

Press, and see what an interesting scarf you have made.

There are other, more complicated methods for tying and dyeing in more than one color, but, since these are beyond the abilities of most elementary children, no description is given here. Books on batik work are extremely numerous, however, and, in the event that your group wishes to experiment further, it is suggested that such texts be consulted.

Batik Design Work

Many materials are now on the market for this type of work. It must be strictly understood from the beginning that this craft cannot be carried on either inexpensively or quickly. A certain amount of capital, as well as patience, is required.

The principle involved is simple. A design is first drawn on paper and heavily outlined with pencil. This is tacked to a drawing board and thin silk is stretched tightly over it and also tacked in place.

Melted beeswax, a simple and inexpensive item, is used to outline the entire design. Use a small brush and stroke the outline on carefully, taking care that no open or thin spots are allowed to remain.

Now, use any one of the many good textile dyes on the market, being sure to ascertain the fastness of its color. Paint in the sections of the design and allow to dry thoroughly.

Go over the entire surface of the design with hot beeswax, then allow to harden. Dip the fabric in a dye bath and rinse.

If you desire a crackle finish over the design itself, crumple the brittle beeswax surface after it has hardened. This will allow the dye to enter many little cracks during the final bath, and give an interesting finish.

Figure 4. Batik painting

Figure 5. Material tied for batik work

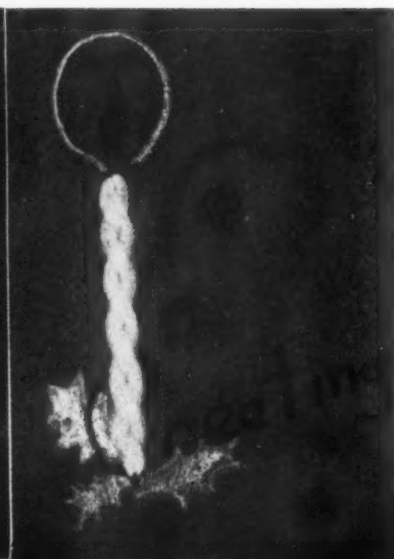


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Christmas cards

Directions for making four different cards for the holiday season. By Yvonne Altmann

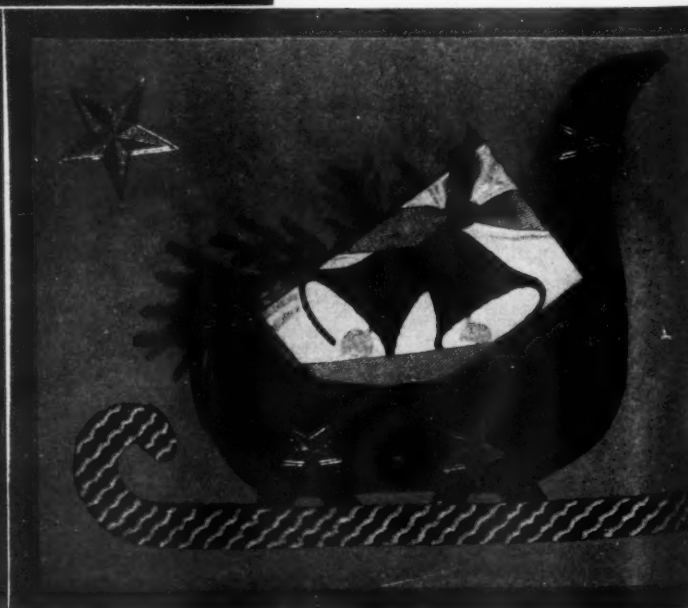


HERE are four ideas for Christmas cards. To make them the following materials will be needed:

Colored paper, crayons, ribbon, seals of Santa Claus or small pictures of him taken from old Christmas cards, bit of evergreen, colored Christmas stars, black ink, yarn, Scotch tape, cotton, pencil, stapler, Christmas wrapping paper, white ink or paint.

"Merry Christmas" Card

Cut the card so it will be six inches wide and nine inches long. Fold it in half so that it will be four and a half by six inches. Make the card of blue paper. On the inside of the card, paste a seal of Santa Claus



and his reindeer or a picture of the same subject from an old card. With white crayon, draw some stars in the sky. On the front of the card, cut out part of the sky so you can see Santa Claus. Underneath the cut-out part, with white and red crayon, draw some houses. Then write "Merry Christmas" on the outside with white crayon and go over it with red crayon. Do the same with "Happy New Year" on the inside of the card.

Santa Claus Card

Cut out the body of Santa Claus from red paper. Paste a seal of Santa Claus' face on the body. With ink, draw in his belt and boots. Trim the suit with cotton. Paste on a grey card that is about five inches wide and ten inches long, and five inches square when it is folded. On the inside, inscribe a verse with red crayon and outline each letter with pencil.

Candle Card

Tape white yarn to blue paper. Do this by making two holes about three and a quarter inches apart. Insert the yarn, and tape down the ends on the opposite side. Draw a red flame for the candle and outline the flame with a white circle. Draw holly leaves in white at the base of the candle, and letter the word "Greetings" in red crayon. The blue paper should be six inches wide by nine inches long, folded to four and a half by six inches. Staple the blue paper to white paper so as to leave a three-quarter-inch border projecting on each side. On the inside of the card, print a verse with red crayon and outline it with pencil.

Santa's-Sleigh Card

Make the sleigh out of red paper with a candy cane runner. Stripe the cane with white ink or paint. Trim the sleigh with blue, gold, and silver stars. Fill the sleigh with a sprig of evergreen and a tiny package tied with ribbon. Paste and tape these in place. Paste everything on four-by-six-inch green paper. Paste a large gold star in the upper left-hand corner. Mount the card on yellow paper folded to leave a three-quarter-inch border. On the inside of the card, in red crayon outlined with pencil, write a suitable verse.

Traveling slippers

Mother or Sister will be glad to receive a pair of these. By Mrs. Emil Willimetz

HERE is a simple and satisfying product for any school child to make in a very short time. They make fine presents, and it's very easy to produce a number of them by cutting out matching parts at the same time. They make good traveling or summer slippers, as they can be packed away easily.

1. Cut out four pieces of cotton cloth to the pattern shown in Figure 1.

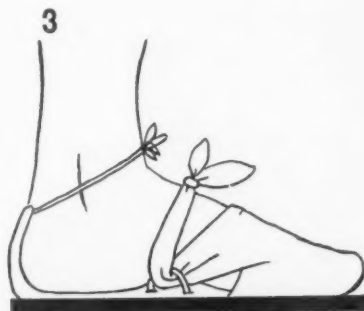
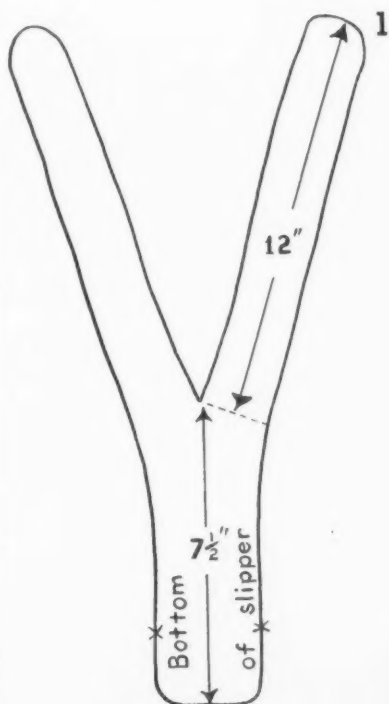
2. Cut out two pieces of felt as shown in Figure 2.

3. Cut two thirty-inch strips of binding or ribbon. Also cut four three-inch strips.

4. Sew two of the cloth pieces (Fig. 1) together, right side out, with an overcast or button-hole stitch. At the points marked X on the pattern in Figure 1, attach a small loop for the tie to go through.

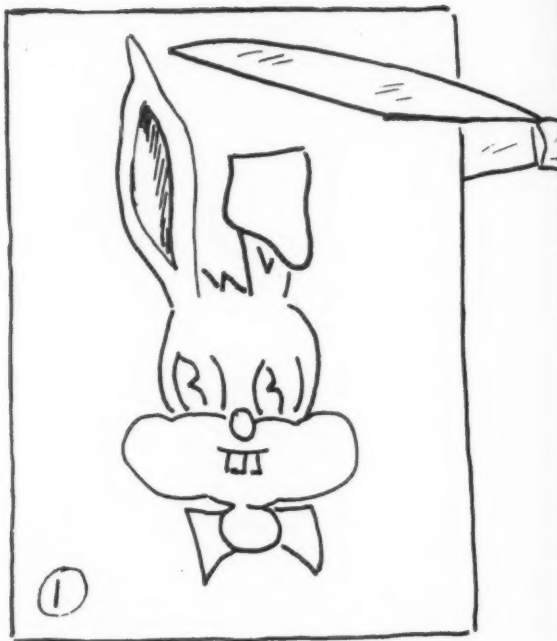
5. Sew binding along the back end of the heel.

6. Sew the felt pieces to the bottoms of the finished slippers. They are now ready to wear.



Costume jewelry

Robert LeRoy Spence
suggests some clever
and novel designs.



MANY attractive pins and hair ornaments can be made inexpensively from materials easily found around home.

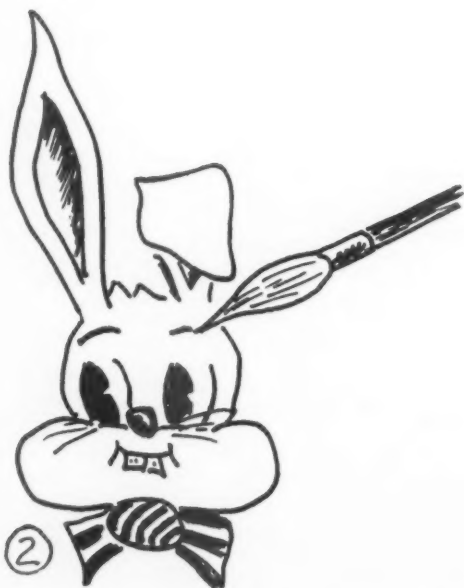
The materials needed include cardboard, model-airplane cement or sealing wax, show-card paints, shellac, brush, safety pins, and bobby pins.

First, select one of the sample designs given, or make one of your own. Cut this shape from a piece of cardboard in any size desired (Fig. 1). Paint with bright show-card colors; when dry, apply a coat of shellac (Fig. 2).

Next, attach a safety pin (or, for hair ornaments, a bobby pin) to the back of your design with model-airplane cement or molten sealing wax (Fig. 3).

For extra novelty, small portions of designs can be produced in relief by dropping molten sealing wax into place before painting. For example, the rabbit pattern illustrated here can be embellished with a button nose and bulging eyes.

A novel bracelet also can be made from the designs shown below, by stringing several items on an elastic cord.



THE second grade was coloring Santa Claus pictures. Miss Bell had drawn them for the class. She duplicated them so that each child had one.

"Maybe Santa Claus would like to have one of our pictures when he comes to visit," said Janice.

"Maybe he would," said Miss Bell. "You know, these Santa Clauses will be paper puppets. After you color them, you may cut them out. We will use paper fasteners to fasten the head and arms and legs to the body."

"May we give one to Santa Claus when he comes?" asked Melvin.

"Let's let Santa choose one," suggested Helen.

"All right," said Miss Bell, "you may color them, cut them out, and fasten them together. The whole class will help to choose the five best ones. We will let Santa choose one of the five. Color them carefully now, so Santa will have some pretty ones to choose from."

"Santa Claus is going to be real pleased," said Jimmy.

"I hope he chooses mine," said Janice.

"No, mine, mine, mine!" said everyone else.

"Hush, children," said Miss Bell. "Let's get busy with our coloring."

The whole class worked hard. They colored the Santa Clauses the first day. Almost everyone colored slowly and carefully. Each one tried to make his picture look just like Santa Claus should look.

The second day, the children cut out the pictures. Some children couldn't cut along the lines very well. Most of them cut slowly and evenly without any jagged or wavy edges. The next day they fastened the parts together. They punched little holes where the fasteners would go, and put them in. Then they spread the prongs carefully to hold the puppets together. When they were finished, the head, legs, and arms could move into different positions. Finally, the paper puppets were all done.

"Tomorrow we'll choose the five best ones," announced Miss Bell.

"The next day after that Santa Claus will come," said Marilyn.

"That's right," replied Miss Bell. "We'll be all ready for him," Melvin said.

"We certainly will," answered the teacher.

Santa Claus chooses a Santa Claus

A primary art activity described

in story form by Ruth Commagere

The next day everyone stood his Santa Claus puppet up on the blackboard ledge. The children picked out the best ones and took the others down. There were ten puppets left on the blackboard ledge.

"Now we will vote on the best five," said Miss Bell.

Janice hoped the children would vote for hers. It was still on the blackboard ledge. She couldn't tell to whom the others belonged, but she would vote for hers and four others. Miss Bell pointed to each puppet. The children who liked that one raised their hands. When they had all voted, Janice's puppet was still there.

"Now we will see whose puppets these are," said Miss Bell. She turned them over. "This one belongs to Helen, this is Janice's, this is Jimmy's, this is Marilyn's, and this last one is Melvin's puppet."

All the children clapped for the puppets that were chosen. Janice, Helen, Marilyn, Jimmy, and Melvin were very happy.

"You all did a fine job," said Miss Bell, "and these are especially pretty."

The next day the second grade could hardly wait until Santa Claus arrived. When he did come, the children all cheered and shouted, "Hello, Santa Claus." Santa Claus gave each child a present wrapped in red or green paper. Each child received a bag of candy, too.

When he had finished giving out the gifts, Miss Bell said, "We have something for you, too, Santa Claus."

"Oh, ho!" laughed Santa with his big, hearty laugh. "What's that?"

"Would you like to tell Santa Claus

about it, Melvin?" asked Miss Bell.

Melvin stood up and said, "We made some puppets that look just like you, Santa Claus. We colored them, and cut them out, and fastened them together."

"Fine!" said Santa. "That sounds like fun."

"You tell him the rest of it, Janice," said Miss Bell.

Janice stood up. "We chose the five best ones, and we want you to choose the *very* best one. There they are on the blackboard behind you. Mine is one of them, Santa Claus," said Janice and she sat down.

Santa turned and looked at the blackboard ledge. "Oh, ho!" he said. "This is going to be difficult. They are all very good."

Janice held her breath. "I hope he chooses mine. I hope he chooses mine," she thought to herself.

Santa looked them over very carefully. "I think this one is the very best one of all." He picked one up and held it up for the class to see.

"That's mine! that's mine!" shouted Janice, jumping up and down. "Oh, Santa, I'm glad you chose mine."

"Well now, I'm glad I did too," said Santa Claus. "It's a fine one. You children surprised me. I thought I was the one that gave gifts, but you had one for me, too. That makes me very happy. But now I must be on my way to visit other little children. So Merry Christmas to all of you, and thank you."

"Thank you, Santa Claus," said the children, as Santa walked out the door.

Relief design on a box

Beads, sand, or colored
sugar crystals help
to make this box
unusually effective.

By Maria K. Gerstman



To turn the study of geometrical forms into a personal experience for the child, the ingenious teacher will find new ways and means to bring the subject to life. One project, where the assembling and matching of basic forms may be practiced and their absorption into irregular forms demonstrated, is designing with cutouts.

Various geometrical forms—sometimes a combination of them—are cut from a folded piece of paper. As in producing paper snowflakes, the folding results in symmetrical patterns. The composition of the design depends on the way the paper is folded as well as on the arrangement of the cuts in relation to those folds. For best results, the student may keep in mind that the cutouts should vary in size and shape, should have some relationship with each other, and, taken as a whole, should occupy either much more or much less area than the remaining paper.

For a practical example, the decorating of an empty cigar box—as a gift for Mother or Dad—is suggested here.

Requiring only a short working period at each art lesson, the design can easily be made along with regular classroom work.

To provide a base, the box is painted white, inside and out. For this purpose, oil paint or water color may be used. But the surface must first be wiped clean with denatured alcohol to remove any fatty substances.

The design is first cut from paper. A rectangle the size of the box cover is cut of construction paper. It is folded several times and cut in dif-

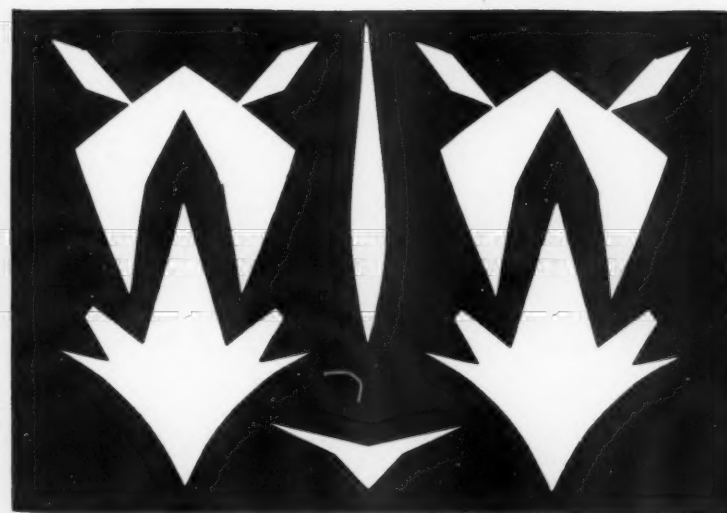
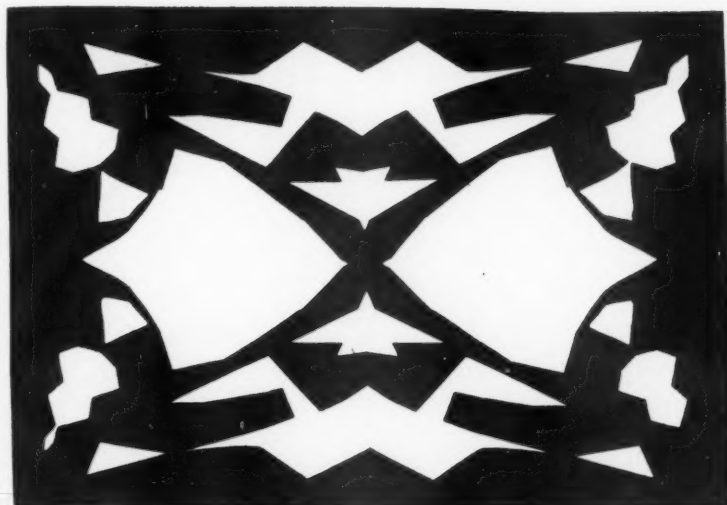
ferent places. When unfolded, the design may be evaluated and its shortcomings discussed. A clear arrangement of form elements is necessary, and can be achieved by further cutting. For examples of effective designs, see the opposite page.

The finished pattern is traced on the box cover. Next, the space between the marked areas on the cover, as well as the sides of the box, are painted with a vivid color, then allowed to dry thoroughly.

The next step is to paint the white areas with a transparent, plastic finish. (I used Staminite Surface-Nu, but there are other products on the market that will give the same result. Any transparent liquid coating can be used that won't dissolve the preceding coloring.) While the coating is still wet, its surface is covered with a decorative material, such as tiny glass beads, clean sand, or some other. I used tinted sugar crystals available in grocery stores. (The alcohol in shellac would have dissolved them of course, but our plastic coating worked beautifully.) Chosen in a color that contrasts pleasantly with its surroundings, the grains stick to the coating, which is then left to harden. When completely dry, the box is inverted to remove any loose particles. Second and third coatings are applied to the raised areas to secure the granules permanently. When dry, still another coating may cover the whole box to insure durability.

The result is an attractive box, useful in any home, the creation of which will leave the student with the

(Continued on page 37)



Poetry

Santa's Helpers

Myrtle Vorst Sheppard

(This poem might be used by four children dressed as brownies. The first and fourth stanzas might be recited in unison, and the second and third stanzas divided so that each child is given two lines of his own to recite.)

Oh, we are Santa's helpers,
We jolly men in brown,
And we are always on the job
When Santa comes to town.

We sweep the soot from chimneys
So Santa won't get black:
We pack the toys for girls and boys
In Santa's big brown sack.

We're quite important gentlemen...
We know each reindeer's name;
We handle many a book and doll,
And many a sled and game.

And we are happy—yes, indeed—
To help spread Christmas cheer
With Santa, as he makes his way
Around the world each year!

The Cooky Man

Myrtle Vorst Sheppard

I am a jolly cooky man.
My coat is neat and brown.
And I am known quite well by all
In country, city, town.

I scatter sunshine everywhere.
(No cooky man has ever frowned.)
Young eyes and old light up with
smiles

Whenever I'm around.

(Continued on page 43)

Little Bit and her buggy

She is just the right Christmas present for
a younger sister or a special friend. By Helen Wolfe

"LITTLE Bit" is a cuddly baby doll. She is so cute that if you are making her as a present to give to someone, you'd better make two because you'll be sure to want to keep one.

Why is she called "Little Bit?" First, because she is so little and cute; and second, because she is made of a little bit of this and a little bit of that.

This is what you'll need—

Materials

A little bit of pale-blue or turquoise, yellow, white, red, and flesh colored crepe paper
library paste
3 five-inch round paper doilies
bottoms of 2 large cardboard matchboxes (household size)
cardboard
6 round-headed paper fasteners

2 pipe cleaners
thread
black tempera or powder paint

The Doll

STEP 1

Wad a piece of crepe paper so that it is the size of a walnut. Cut eight-by-ten-inch strip of flesh-colored crepe paper, put the wad in the center of it, draw the paper around it, and tie it tight with thread. This is the baby's head. Try to keep one side of the ball as free from folds as possible. Let this be the face. See Diagram 1.

STEP 2

Hold this as shown in Diagram 1, and, with your scissors, cut through the two layers of crepe paper for an inch and a half about an inch and a half down from the shoulder on each

side. Cut up from the bottom through the center for about two inches to form the legs. See Diagram 1 and cut where the dotted lines are shown.

STEP 3

Squeeze and press together each of the two top sections to form arms. The finished arm should measure about an inch and a quarter from the armpit. If the paper is longer, bend it over at the end.

Cover these roughly-shaped arms with paste. Cut a small strip of half-inch-wide flesh-colored crepe paper and wind the arms smoothly with the strip.

Repeat this same method with the legs. They should be about two inches long. Bend over any extra length and bind. Don't try to make feet.

Press the center section together in the same way to form the body, and bind with strips of paper.

STEP 4

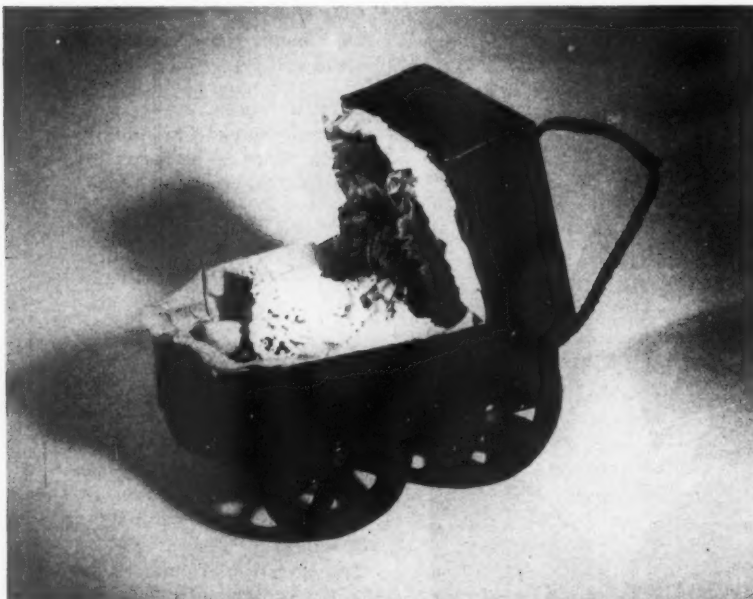
While the doll is still damp with the paste, shape the arms by drawing them down nearer to the sides of the body. Bend them slightly at the elbows. Bend the legs at the knees and hips so that the baby is in a half-sitting position. This looks cute, too, when you put her down on her back.

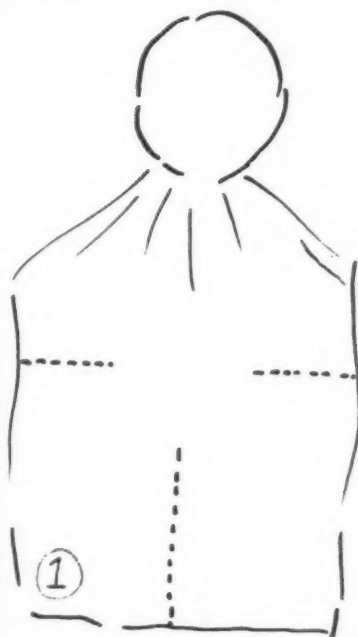
STEP 5

With a small strip of pale blue crepe paper, bind the bottom half inch of the legs. This makes it look as if she were wearing booties. Cut a three-inch triangle of white crepe paper and shape a diaper of it. Paste it on.

STEP 6

For the face, cut tiny quarter-inch triangles of blue crepe paper. These





are the eyes. The mouth is a quarter-inch-long red oval. Don't make a nose. She won't need one. Put paste on the end of a large needle and touch it to one of the triangles. Now, halfway down the face and way over to one side, slip the paper-triangle eye off the needle onto the face. Put the mouth on in the same way as the eyes. Let the oval go up and down lengthwise.

STEP 7

Make the hair yellow. Cut a strip of crepe paper three by two and a half inches. Fold it lengthwise down the center and fringe a quarter inch of the folded edge as fine as you can cut. Open out the paper and paste it on the head so that the smooth part goes across the ball but the fringe hangs down on the sides, front, and back. Trim the bangs a bit and curl them up from the face. Now your doll should look like Diagram 2.

STEP 8

For the dress, cut a paper doily as shown in Diagram 3. Put the arm-holes back a bit so that the fullness of the doily will be at the front of the dress.

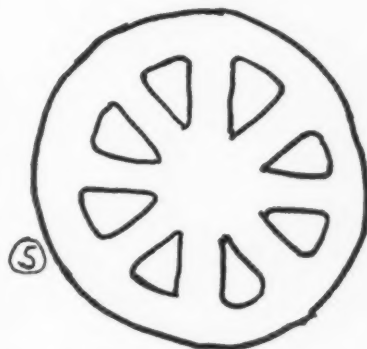
Put paste on the doll's neck, put the dress on, and press the doily against the neck until the paste sets. Make a tiny blue bow of crepe paper and paste it to one side at the neck.

STEP 9

The frilly cap or bonnet is made of two strips of paper, one of plain white paper one and a half inches by three, and a strip of white crepe paper two and a half inches by seven. The plain paper is the lining. Ruffle the long edge of the crepe paper by stretching it. Put a quarter-inch-wide strip of paste on the plain paper, and gather and press the crepe paper onto this, letting the ruffle extend over about a quarter inch.

This ruffle forms the front frill of the cap. Put another strip of paste on the edge of the plain paper and gather the crepe paper along this. The crepe paper is wider than the plain paper and will be puffy.

Lay this across the head and shape to fit like a bonnet. You will have to tuck in folds at the back and paste into shape. Hold until set. Do not paste the bonnet on to the hair. Keep it separate so that it can be removed if you wish. Trim it with a little blue bow at one side. See Diagram 4.



Pillow

Trim two doilies until two three-inch circles remain. Paste a pink crepe-paper lining under each. Put a little wad of paper or cotton between them and paste the two doilies together. Trim with a little bow.

Doll Buggy

Cut three inches off one end of one of the matchbox bottoms. This forms the buggy top. Paint this and the other bottom with black tempera or powder paint.

Cut four two-and-a-half-inch cardboard wheels (See Diagram 5). Paint them black. Along the sides of the buggy, from each corner edge, measure one inch and mark a dot. Run a round-headed paper fastener through the center of the wheel and through the buggy at these dots. Let the prongs be on the inside of the box. To form the handle, lap two pipe cleaners for two inches, and bind them together with thread. Paint them black. Bend so that this handle measures about two and a half inches across. Insert the ends at the corners of the buggy half an inch from the top edge. The sides of the handle will measure about three inches. Turn back the extra length on the inside of the buggy so that the handle won't pull out.

Now put a strip of paste all around
(Continued on page 47)

Paul, 8, likes to work in pastels, and works freely and fantastically. He moves quickly from clay to pastels.



Paul at work on one of his groups. He never does single animals; here he models a group of rabbits.

"Let your children have the fun of discovery,"

says this teacher, sculptress Erna Weill.

A clay class in



Helene, 7, a Dutch orphan, is one of the happiest children in the class. Here, at work at her easel in the garden of Mrs. Weill's studio, she draws a brilliantly-lit sunrise. In the background Linda, 5, who comes just for fun, models some clay.

Harold, 10, sketched his duck first in pastels, and then proceeded to sculpt it in clay. He likes to do animals, and seldom chooses any other subject.

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Round the cluttered table of the clay class a group of children from six to sixteen mould their own forms of jancy in animals, ashtrays, and ballerinas.



clay class



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"LET the clay fall where it may," is the motto of the casual classes in clay modeling conducted by Mrs. Erna Weill of Kew Gardens, Long Island. Children from the neighborhood, ranging in age from six to sixteen congregate at Mrs. Weill's sculpture studios every afternoon and there are permitted to ply their gentle and relaxing art with gentle guidance.

A sculptress herself, Mrs. Weill says, "Stimulate the child, but (unless one is an experienced art teacher) never interfere with his work. His designs should be his own, never copies. Let your children have the fun of discovery; let them express their own ideas and feelings, and you will find their own work original and full of beauty."

The intent expressions on the faces of the children in these photographs reveal the enthusiasm of her students' response to Mrs. Weill's methods. From Linda's clay rolls, on page 14, to Martin's expertly executed figure of Moses, on page 16, the work of these youngsters reveals a remarkable range of subjects. Each has found means to express himself in his own way.

The children frequently work in pastels as

A clay class is a play class

well, sketching out figures to be modeled later in clay or drawing designs to be copied on to a saucer or vase. By working on the same subject in two mediums, they readily learn what each medium can best express.

Adapting to clay modeling the "scribble" method of drawing is Mrs. Weill's newest teaching idea. She says that the clay coils every child likes to roll lend themselves to spontaneous "scribbled designs." "They fall the way they come," Mrs. Weill explains.

Materials are a few pounds of moist potter's clay, orange sticks, a metal nail file, a pen knife, a rolling pin, a potato masher, a meat mallet, and countless other devices that may be filched from the kitchen when mother isn't looking.

Mrs. Weill, in addition to her indoor studio, uses the back yard when the weather is good. It is more spacious, less formal, and in the open air her pupils work more freely than when constrained by four walls. When there is no back yard, no back porch, and no studio, children may work at home by using the kitchen. A piece of oilcloth, spread newspapers, and a pail of water for hand-washing prevent messing up the house.

One of the aptest pupils is Martin, who at fifteen has developed a style of his own. Here he is at work forming a figure of Moses clasping the tablets to his bosom.



When the weather permits, classes are carried on outside in Mrs. Weill's garden. In addition to working in clay, the youngsters set up their easels and draw landscapes.

Potter's clay, which hardens on heating and drying, requires greater skill to work than does oil base clay. The children usually work alone, but they often take time out to superintend another's operations.



The tools of the sculptor are half specialized and half from the kitchen. Thea, 15, holds aloft the tools of the trade, including a meat mallet, the toothed block on a handle in her left hand.



Slicing the rolled clay ball to see that no air spaces are left in its core. Before clay can be worked it must be free of air bubbles. Slicing it with a string is one way of making sure.

Book shelf

Book Club Selections

The Junior Literary Guild selections for December 1950 are:

For boys and girls, 6, 7, and 8 years of age:

IF I RAN THE ZOO, *By Dr. Seuss.* Random House.

For boys and girls, 9, 10, and 11 years of age:

THE HAUNTED HOUND, *By Robb White.* Doubleday & Co.

For older girls, 12 to 16 years of age:

SPRING COMES RIDING, *By Betty Cavanaugh.* Westminster Press.

For older boys, 12 to 16 years of age:

THE MISSING BROTHER, *By Keith Robertson.* Viking Press.

Books on Arts and Crafts

HOLIDAY CRAFT AND FUN, *By Joseph Leeming. Illustrated by Jessie Robinson.* Philadelphia: J. B. Lippincott Company. 93 pp. \$2.50.

Here is a book of party-craft ideas for all the holidays, including invitations, favors, decorations, centerpieces, party hats, costumes, and games. All of the items may be made at home from inexpensive, easily obtained materials.

In addition to the holiday construction projects there are some practical bits of advice for the would-be party giver, such as descriptions of the different kinds of paper used in craft work, materials to be included

in a permanent "party kit," and general instructions for party decorations.

The book is organized chronologically by holidays, beginning with Christmas and ending with Thanksgiving.

SCULPTURE IN WOOD, *By John Rood.* Minneapolis: The University of Minnesota Press. 179 pp. \$5.00.

John Rood has set out to write an art book as understandable as a cook book. He has succeeded not only in doing this but in writing a book which is enjoyable reading even for the individual who has no intention of taking up wood sculpture.

If you want to know how to transform a block of wood into a finished work of art, this is the book which will tell you how to do it. Moreover, it will help you to appreciate the completed piece of wood sculpture or any work of art.

There are more than 130 really beautiful illustrations, a bibliography, and a useful list of dealers who handle sculptors' supplies.

Juvenile Books

Books are, we think, among the best Christmas presents for almost any child. Moreover, they are just right for the Christmas grab bag—a fact which might be pointed out to your pupils, who undoubtedly will otherwise provide a grab bag full of comic books. For this reason, we should like to discuss in our Christ-

mas issue some of the "best buys" series of books.

Simon and Schuster, publishers of the Golden Books, have been doing some interesting things during the past year. In addition to the previous Golden Books, ranging from tiny miniatures to veritable giants, there are now some novelty effects such as the fuzzy *Golden Circus*, the deluxe Disney *Cinderella* with a pop-up pumpkin, and another book which provides all the necessary equipment as well as the script for a puppet show. Simon and Schuster are to be congratulated not only for producing excellent juvenile books at a moderate price but also for making them so easily available at all possible outlets.

Hart Publishing Company produces a number of inexpensive activity books—books of games for groups of children and various pastimes for the solitary child. The ages for which each of these books is intended are indicated as part of the title, as, *60 Swell Playmate Games for Boys and Girls from 7-13*. We have found the joke and riddle books of this company especially popular with children. Anyone who finds it necessary to provide entertainment for a child or children (and who doesn't at some time?) should certainly become acquainted with the publications of the Hart Publishing Company.

For the very youngest picture-book addicts Wonder Books Inc. publishes numerous books distinguished not only for the good quality of their text and illustrations at the low price of 25c but also for their washable covers. Wonder Books, like the Golden Books, are fortunately finding their way to many unusual outlets.

A real buy at one dollar is any title in Grosset & Dunlap's "Famous Dog Stories" line. Each of these reprints is a hard-bound, full-size illustrated book which will be a happy answer to that frequent request for "a book about dogs." There are twelve titles in the series; among them are *Juneau, the Sleigh Dog*, *Boru*, *Lassie Come-Home*, and *Big Red*.

Perennial favorites among middle graders and older children, these stories fill a need for enjoyable and substantial books at budget prices.

Little dish with a cover

Said Derek, "This is the best clay thing I ever made." By Jessie Todd

EVERY teacher who gives her children much free time knows that many of them run out of ideas before long. Some waste time and lower their standards unless their teacher makes a definite effort on some days to bring out their originality and inspire them to want to do a better job.

One day the teacher assigned a problem: to make a little clay box with a cover. The box could be square, round, triangular, oblong, or some indefinite shape. The cover could have a little knob on it. It could be plain or it could have a handle. It could be painted with as many colors as the child wanted to

use. It could be painted one color inside and another color outside. What could it be used for? For clips, for pins, for strings of beads—for many things, but not for liquids.

Derek (Illustration 1) said, "This is the best clay thing I ever made." That was progress.

Jonathan (Illustration 2) did a very colorful job of painting with red, brilliant blue, and black. His box was long and straight, while Derek's was shaped like a triangle. Illustration 3 shows the variety in the finished products.

The children liked the results, and the next free period showed progress in the standard of work done.



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VITIES

Art for the poorest talent

Doris Sanders Cowle
gives detailed steps
for teaching small
children to draw a
Christmas picture.

I WALKED into the room of a second-grade-teacher friend of mine. She had drawings spread out all over her desk, and, as I came in, she gave me a look of desperation. "You're an artist," she said. "Tell me what I can do about these! They're supposed to go on exhibit. Did you ever see anything so awful?"

I had to admit they were pretty terrible. From what I could see, the second grade had been drawing red Christmas candles surrounded by holly and berries. Some were barely thumbnail sketches in the farthest upper-right-hand corner of the page. Others were masses of indistinguishable color, and only a few could be recognized as Christmas candles with holly and berries.

"I suppose it's my fault," she sighed. "I never could draw a straight line myself, and I certainly don't look forward to my drawing classes!"

I sympathized with her because I know that every grade-school teacher can't be a whiz at teaching and a crackerjack artist, too.

"Why don't you attack the problem as you would a mathematical graph?" I asked her.

From my experience in grade schools, I know that, on the average, there are only one, two, or—at the most—three children in any one class who are artistically inclined. I believe that grade-school art should be treated as any other subject on the curriculum. A lack of guidance for a child who is not, by nature, creative can result in that child's acquiring inferiority feelings as he sees his classmates producing artistic masterpieces while the crayon is powerless in his own hand. To learn, a child must be shown and told, until, step by step, the pieces of the puzzle fall into place.

Coming back to the Christmas candle, I suggested that my teacher friend repeat the lesson the following day.

"This time," I said, "give each child a piece of paper and have him fold it in half horizontally and then in half vertically (Fig. A). Illustrate each step for your class on the blackboard. Then pass a strip of paper (four inches long by an inch wide) to each child. Have each pupil fold his in half, so that two inches are on top, two inches underneath (Fig. B).

Unfold the strip, then center it by aligning its creases with the folds of the paper (Fig. C). Have each member of the class hold his strip in place with one hand while he puts light pencil dots at the four outside corners of the strip. Next, take a red crayon and connect all four dots. Carefully fill in this outlined area in bright red, stressing extra caution in keeping the color on the inside of the red line. The class will probably do a careful coloring job because there is nothing cluttering up the page yet, nothing to distract them. The whole picture will center around this guide. The children who ordinarily draw too small will unconsciously be drawing larger.

"Now you have conquered the candle. The flame, candleholder, and holly will complete the picture. Do the flame next. Begin by asking, 'Who can draw a capital S in the air?' Have the class make the motion in the air with their hands a few times, and then show them how to draw an S shape by drawing one above the blackboard diagram of the candle with yellow chalk (Fig. D). The children's previous practice in drawing block letters will automatically produce a flame the right size in relation to the candle. Connect the S as indicated in the diagram, and have the class fill in the outlined area with yellow crayon (Fig. E). Do not present the next step until each child has completed the flame and candle.

"The candleholder is your next problem. Tell each pupil to place his pencil across the bottom of the candle (Fig. F). (While teaching the steps in any drawing lesson, the repetition of the words *horizontally* and *vertically*, together with their explanations, will help a child to increase his understanding of drawing problems.) Placing the pencil horizontally helps create a picture of the shape the candleholder is going to take in the child's mind, and gives him a good idea that it will be large. Follow up with a long horizontal line on the blackboard. Have the children do the same on their papers, using light blue crayons (Fig. G). About one inch down, draw another line, shorter on each side than the first line at either end. Connect the two lines as indicated in the diagram, and fill in with light blue. On the right-hand side of the candleholder, have the class draw a circle for a handle, then

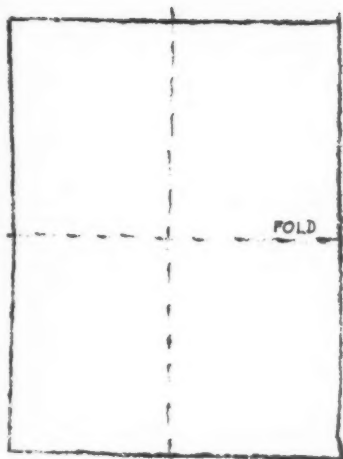


FIG. A

4 IN. STRIP



FIG. B

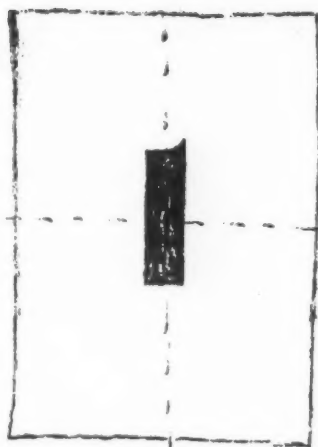


FIG. C

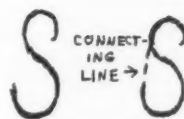


FIG. D



FIG. E

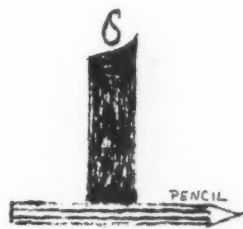


FIG. F

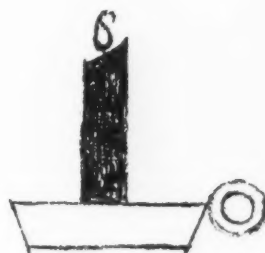
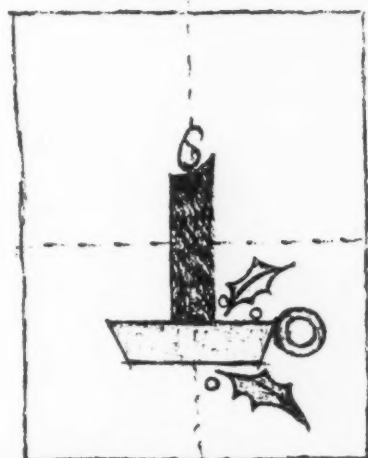
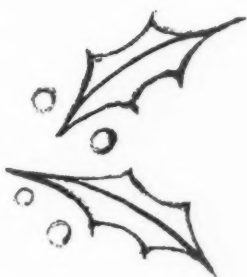


FIG. G



FIG. H



from nature, an actual sample is always the best way for them to learn. If possible, obtain a sprig of real or
(Continued on page 46)

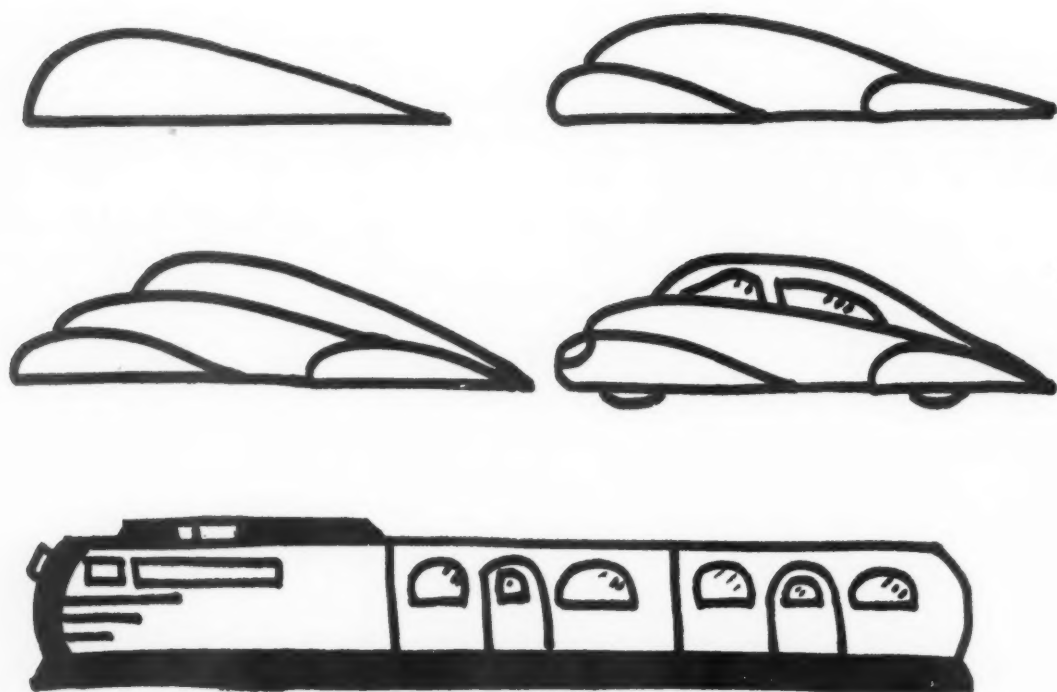
a smaller circle inside. Use a capital O as a guide. The children will not need any further mechanical guide—as they did in the drawing of the

candle—because the size of the candle automatically dictates the size of the surrounding objects.

“Whenever children draw anything

Car and train

This is the thirteenth in a series
of step-by-step drawings by Dawn E. Schneider.



Cars are streamlined; trains are too.
To cut the air as they pass through.
Nothing there to hold them back
As they speed down the
silvery track.

MATERIALS needed:
1 sheet typing paper
1 sheet thin cardboard
Scrap of material large enough to
cover bell
Strip of lace or edging
Circular picture (cut from old Christ-
mas card)
Glue
Cotton
Rubber band or string
Gummed paper
Sachet powder

Cut out the bell from cardboard.
Lay cotton over the cardboard bell
and paste it down.

Sprinkle sachet powder on the
cotton.

Cover the bell with fabric.

Paste a duplicate bell cut from
white paper on the back.

Paste lace around the picture cut
from old Christmas card. Paste this
on the front of the bell. Stick rubber
band or string to back with gummed
paper so bell will hang on wall.

Christmas sachet

By Helen Kitchell Evans



Navaho weaving

Using burlap bags and discarded nylon hose,
your pupils can make many articles
in Navaho patterns. By Josephine Haugen

THE discovery of weaving, oldest of American arts, is often credited to the Navaho Indians, famed for their blankets, silvercraft, and sand painting. In this lesson we shall study something of blanket weaving, a modern industry that by 1930 had grown to the million-dollar mark.

Although Navahos are the present-day weavers, many students of early American culture believe that the Pueblo Indians were the first to develop this art, using the wild cotton that grew in abundance on the prairies of what is now New Mexico

and Arizona. In some of the Pueblo excavations, cotton pieces a thousand years old have been found. Many fragments of old, woven cloth have been discovered in caves of the Cliff Dwellers, and legends tell of colored birds and butterflies embroidered by their women.

When the Spaniards came, bringing sheep, the Pueblo women discarded cotton for wool, and began making the beautiful Indian blankets admired the world over. At first, only the natural colors—white, a dingy black, and brown—were used, but the Indians learned to make dyes

from wild plants, their choice colors being yellow, red, and blue. For gray yarn they mixed black with white, and, later, when they began weaving floor rugs, they used gray yarn, since it did not soil readily.

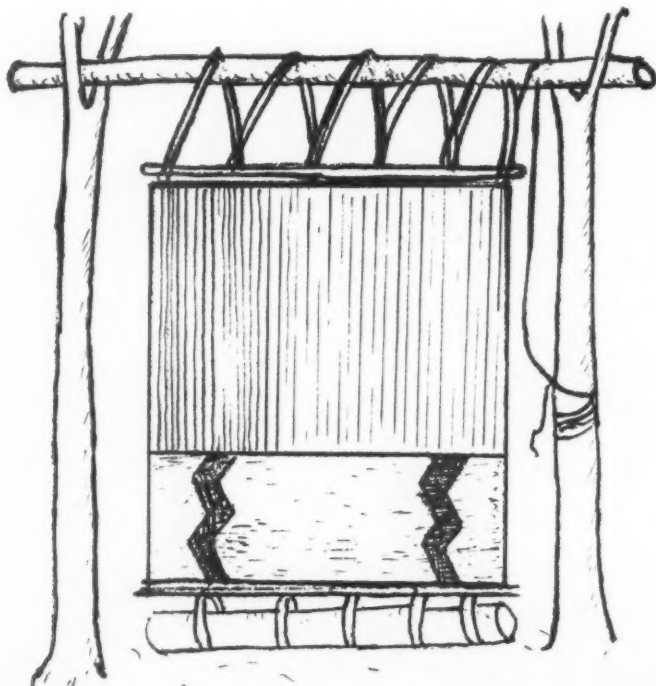
When the Navahos arrived in the Southwest in the fifteenth century, they made war on the Pueblos, killing the men and making slaves of women and children. Women were the weavers among the Pueblos, and the Navahos learned the art from them.

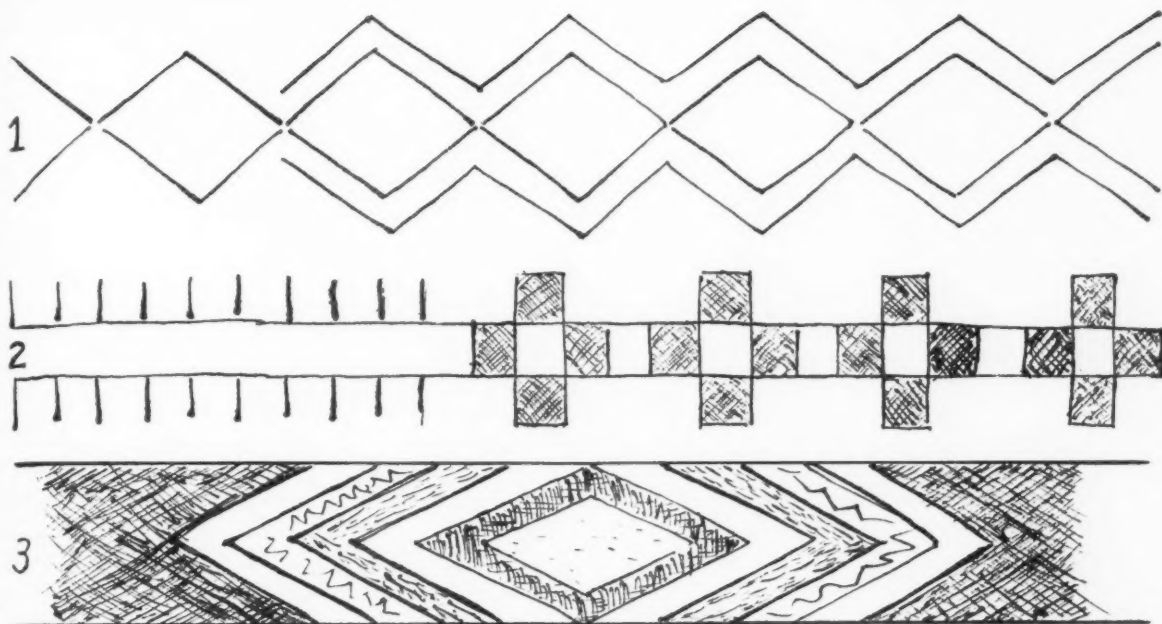
The origin of the Navahos has never been established, but many students of early Indian life believe they are descendants of the Mongols of Northern Asia who came across the Bering Sea to the continent of North America, and gradually drifted to their present homes in New Mexico. As proof, many similarities are cited: their nomadic way of life, physical appearance, customs of home life, speech, and the fact that their art is decorative rather than representational, and flat in character, having neither foregrounds nor backgrounds.

It is believed that the Navahos came in groups over a long period of time, possibly several hundred years. According to some Indian legends, they came in boats, from a cold land to another cold land, and kept moving onward until they reached their present location. Historians agree that they might have crossed the Bering Straits on ice, as it is frozen half the year. Their horses, sheep, and weapons had to be abandoned, leaving them entirely dependent upon their hands and what animals and tools they could make or find in the New World.

The Spaniards who soon came in ships brought with them horses—which the Mongols (or Navahos) had not been able to bring on small boats. The Navahos were not long in reverting to their old nomadic and pillaging habits. They stole horses from the Europeans and roamed over the plains in hordes, leaving the women behind to tend the fields and care for stolen sheep.

While it is believed that the Navahos learned weaving from the Pueblos, they insist that it was learned from that first of all spinners, the spider. To show their gratitude, they always left a hole in the center of each blanket, like the opening in





the center of a spider's web. According to their belief, if the debt to the spider were not acknowledged in the finished piece, some calamity would befall the weaver. But traders were not superstitious and, when they objected to such flaws in otherwise perfect work, the Indian weavers complied with the traders' requirements. Frequently, however, close inspection reveals a tiny hole somewhere in the design or near the edge, a hole so small that it cannot be detected unless the work is held up to a light.

For weaving, they made upright looms such as the Pueblos used. They used wool, as did the Spanish, but not spinning wheels. One plausible explanation given for this is that they usually traveled on horseback, and spinning wheels would have been too cumbersome to take with them. A loom can be rolled up and carried like a blanket. For spinning, instead, the Navahos used the laborious method of spindle-and-stick: a flat-disk spindle with a hole in the center and a stick for pulling and twisting the combed wool into yarn through the hole.

The loom was attached to two upright posts solidly anchored in the ground. Sometimes a couple of small trees could be found growing close enough together to support the two beams that held the warp frame. A heavy weight held the lower beam down to keep the warp tightly

stretched. No pattern was used. The design developed from the imagination of the weaver as the work progressed. Near the end of the rug it was necessary to draw the yarn through with a needle, a slow process sometimes requiring more time than it took to make all the rest of the piece.

Navaho art is symbolic, and many interesting illustrations can be found in studies of Indian life and customs. The few given here are easily adapted to the weaving of simple designs for headbands, and as borders for mats, rugs, or bags.

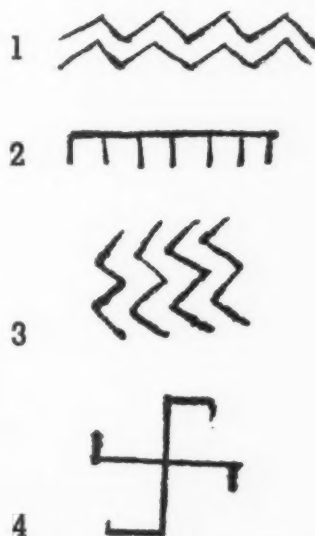
A series of sharp angles in zigzag fashion suggests lightning or mountains; by placing two lines opposite one another, the pattern for diamonds is made, as shown in Figure 1. The group of zigzag lines in a perpendicular arrangement symbolizes rippling water.

Rain is suggested by short lines suspended from a horizontal line. From this symbol, many pleasing designs in rectangular or block form may be developed. (Figure 2.)

Figure 3 was copied from a bead necklace. The center is yellow and the colors progress to white, blue, red, and white, on a solid black ground.

The oldest and much-used symbol, the swastika or "whirling logs," makes an interesting design by itself on a bag or small article.

Pupils will enjoy making their own designs from the symbols, using pieces of burlap with drawn threads, and strips of dyed rayon or nylon. Strips cut round and round, an inch or more in width depending upon sheerness, then stretched, make a good substitute for yarn. When some skill is acquired, more elaborate work may be attempted in making chair seats, scarves, runners, bags, and other useful articles of monk's cloth and woolen yarn.



1. Mountain range; 2. Falling rain; 3. Rippling water; 4. Swastika.

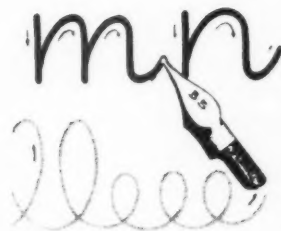
Lettering

Final installment of
a two-part article
by Bert Cholet.

ONCE the value of a phonetic alphabet was established it was adapted in most parts of the world although the alphabet varied to suit the individual needs of the language of each section. Of all nations in history the Greeks did the most to complete the transition and furnish a complete alphabet of simplified letter signs.

A few areas such as China failed to break completely from pictograph symbolization to phonetic symbolization. It is interesting to note how the limits of pictograph communication and a cumbersome alphabet taken from it affect the progress of a nation. The lack of ability of most Chinese to communicate with each other via the printed or written word has done much to deter their progress. This is due to the old Chinese pictogram alphabet which even in its modern form is difficult to learn and to write.

In lettering and writing there are only so many strokes possible and the student must be urged to master these sufficiently to recognize them readily and later put them together in whole or in part and in proper assemblages to form his letters. The strokes are: 1. a vertical stroke; 2. horizontal; 3. slanting stroke from left to right; 4. slanting stroke from right to left; 5. a circle. Concerning the circle in lettering, segments or arcs of a circle are used and the circle is also employed both large and small in relation to the remainder of the letters. Whatever the curve, it is mostly a



segment of a circle and rarely a segment of a spiral.

In teaching lettering the teacher must relate the strokes to the physical possibilities of the student. The paper must be canted at the proper angle running diagonally on the desk from upper left to lower right for a right handed person and upper right to lower left for a left handed person. This is necessary because a student facing a desk on which his arms rest finds the hinge of his elbow limits proper access to the paper from any other angle. If the elbow of the writing arm is rested on the desk and the

(Continued on page 42)



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TRIM THE TREE

By Bernice Walz

FACING:

A PLEASURABLE art period may be spent trimming a Christmas tree. Put at the children's disposal some scraps of white construction paper for candy canes and angel heads. A bit of last year's glass-fiber Angel Hair makes realistic looking hair for the new angels' heads.

Use red, green, gold, silver, and blue metallic paper for the round balls, angels' wings, and the star at the top of the tree. Old Christmas wrapping paper may also be found useful. Cut out candles or any decorative bits that add to the trimming of the tree.

Make pattern for the tree. Trace it on a folded piece of green construction paper and cut it out. Make the tub of metallic paper.

The trees are very effective when displayed in the classroom. The metallic balls on the tree appear to be real lights as the lights of the room are reflected from them.

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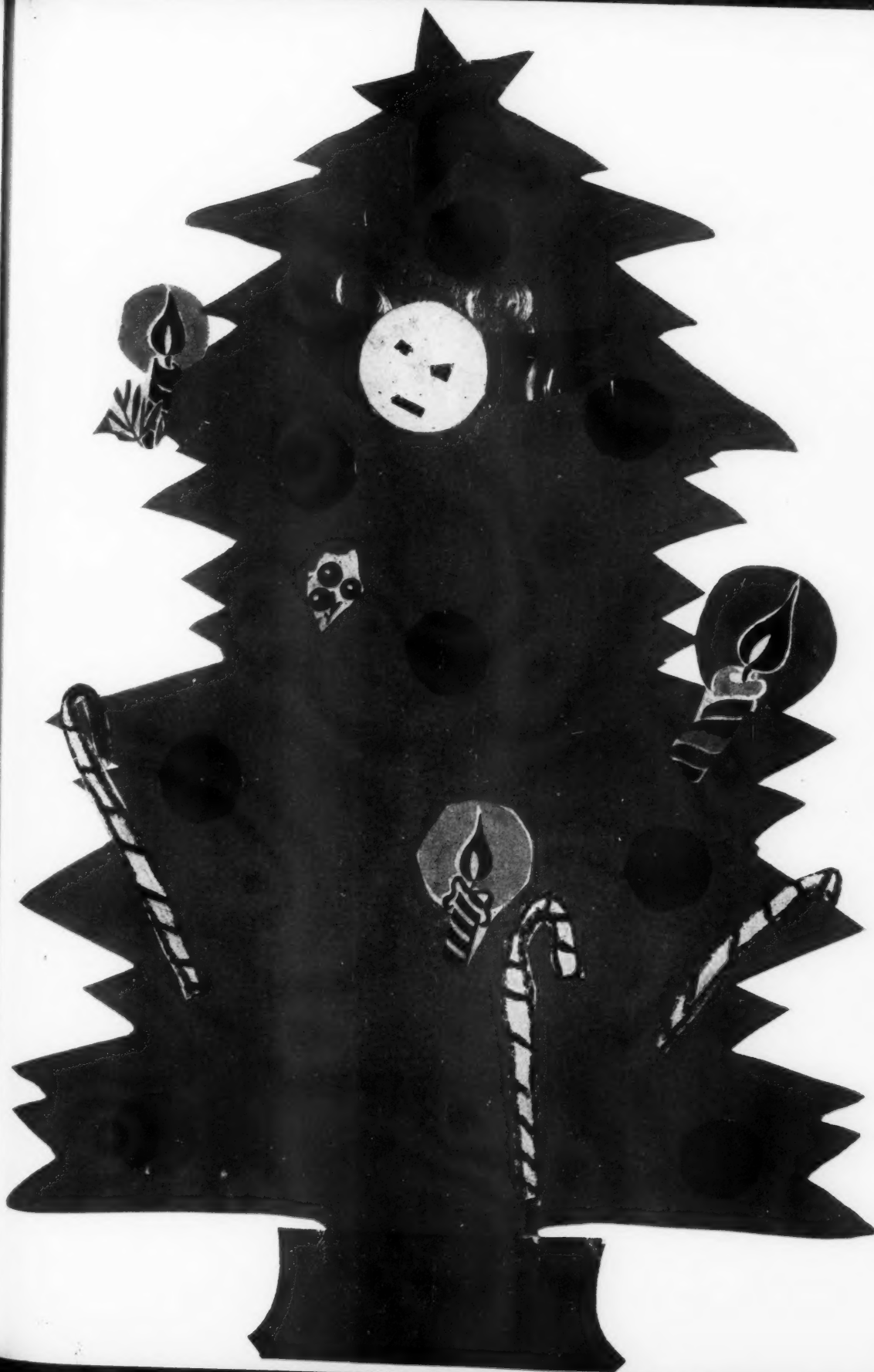
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A tuneful Christmas

Geneva Flint's class made Christmas songs the theme of their holiday decorations.

FOR Christmas last year we decorated our windows and the blackboard border with illustrated Christmas songs from around the world.

We used songs from as many different countries as possible: "Oh, Christmas Tree" and "The Cradle Hymn" from Germany, "Carol of the Birds" and "Carol of the Flowers" from France, "The Birds" from Czechoslovakia, "Oh, Come All Ye Faithful" from Italy, "We Three Kings of Orient Are" to represent Asia, "Deck the Halls" from Wales, etc.

The designs were all free-hand drawings and cutouts. Those on the windows were reversible, so that the song illustrations looked the same from outside the window as inside the room. We used colored construction paper, paste, and our own imaginations.

First, we discussed a song, its words, and its meaning. Then we de-

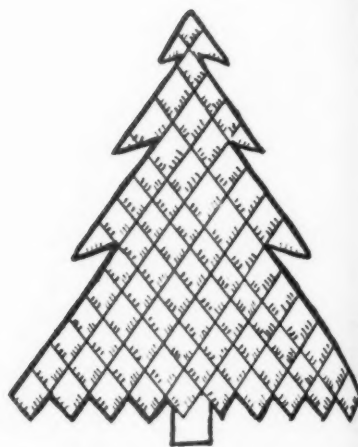
cided on a picture that we could make that would illustrate the song.

To begin our decorations, we decided to illustrate the German song, "O, Tannenbaum." We chose a simple scene to make—a fir tree standing in a field of snow. We practiced cutting fir trees from newsprint. First, we folded the paper in half lengthwise, then, starting from the fold, cut out half the silhouette of the trunk and the tree. See picture at left below.

The best cutout was used for the pattern of the final tree. It was traced on green construction paper and cut out. The trunk was covered with brown paper on both sides.

To make the tree more realistic, we cut small diamond shapes of green paper and fringed two adjacent sides of each. These were then pasted on the tree, fringes downward, to represent snow-laden branches. See the picture above.

We tore white construction paper to make a field of snow for the base

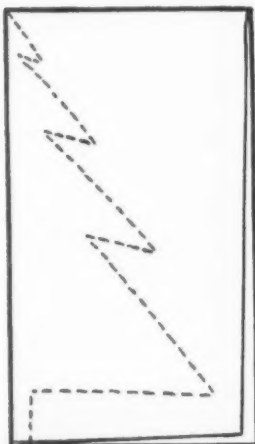


of our window, put the tree in the snow, and printed "Oh, Fir Tree" across the top. We had made patterns of letters from graph paper earlier in the year, and had kept them in envelopes. See picture at right below.

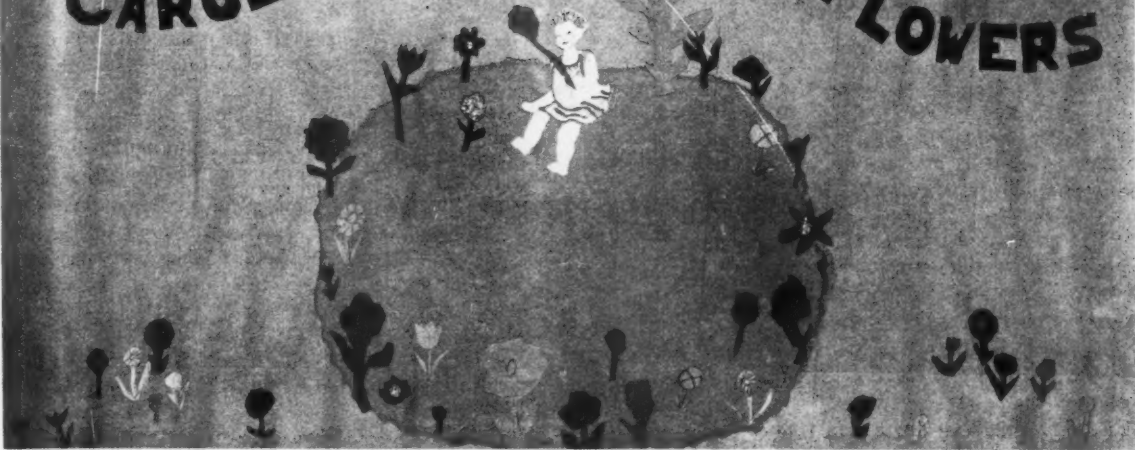
The light shining through made the window illustrations more attractive than the ones we later mounted on the borders, despite the improved workmanship that came with practice.

Next, we tried "We Three Kings of Orient Are." We decided to show the Wise Men riding on camels. We found pictures of camels and drew them. We traced the camels on light-brown paper. We made bridles and reins of dark brown paper. The Three Kings were dressed in bright colors. They were riding across a desert (of tan paper) toward a spot over which a star shone. The star was of yellow and was accented by yellow rays. These things were all reversible so that they would appear the same out-

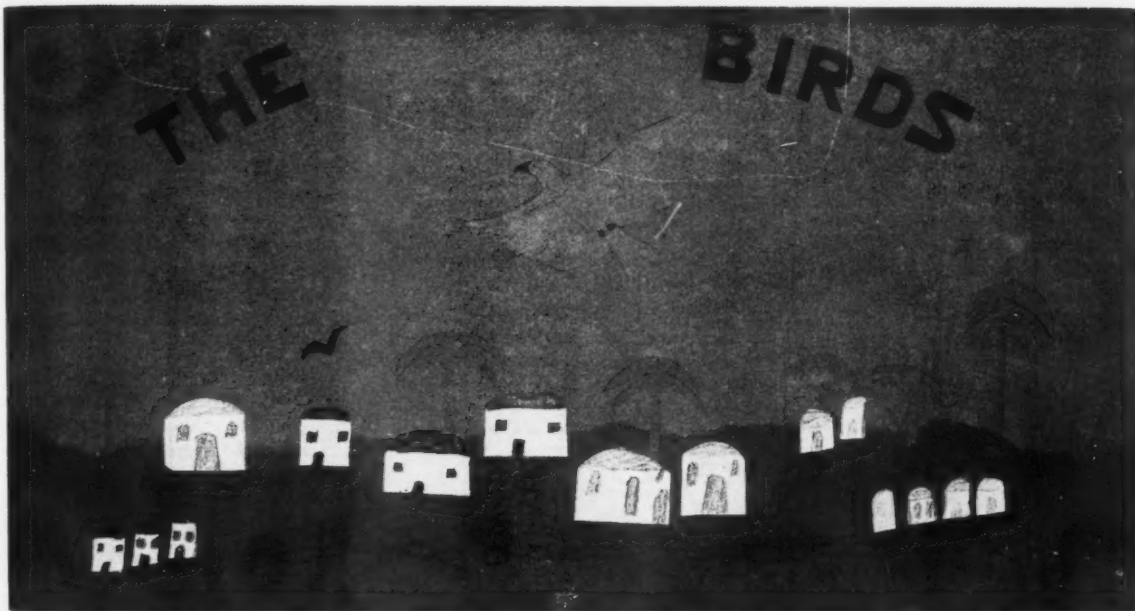
(Continued on page 48)



CAROL OF THE FLOWERS



THE BIRDS



SILENT NIGHT



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Metal craft

First installment of a comprehensive discussion of metal craft Edited by Margaret Ickis*

ANYONE who wishes to make useful and attractive articles of metal can easily do so in his own home workshop. With a little patience and inventiveness, you can develop the skill to make not only metal craft projects, but many of the tools and some equipment as well.

Tools and Equipment

First of all you will need a work bench. If you haven't a strong table or bench that can be used, a hard wood stump cut to table height makes an excellent work bench and will deaden noise of hammering. A vise is useful, but beginners can do simple projects without one. However, there are a few simple tools you will need to get started and if they are not already in your tool cabinet, you will have to buy them. Here is a minimum list for the beginner:

- Ball pein hammer (8 oz.)
- Rawhide mallet (flat face one side, round other)
- Anvil (old flatiron will serve for beginners)
- Jeweler's saw (several No. 2 and No. 3 blades)
- Files—half round
- Soldering iron
- Shears—curved and straight
- Dividers (6-inch)
- Drill (a nail will do in a pinch)
- 5 Crotch awl for outlining designs
- Pliers

Metals and Their Uses

About twelve metals and alloys are available in most cities. Of these, only seven are commonly used by the

*Reprinted (by permission) from *Handicrafts and Hobbies for Pleasure and Profit*, edited by Margaret Ickis, and published by The Grey-stone Press, 103 Sixth Avenue, New York 13 (\$2.98).

beginner. These seven and their various uses are:

Copper. Copper is a nonferrous metal, that is, it becomes soft when heated to red heat and plunged into water. When heated, it can be bent into various shapes, and lends itself to almost any type of decoration that can be worked on metal. It can be chased, etched, or stamped with equal ease.

Pewter. An alloy of tin, pewter is the easiest metal to work because it is soft and easily shaped. It is difficult to solder because of its low melting point, so is suitable for trays and other projects cut into one piece.

Silver. A very expensive metal, silver is easily decorated. It is used largely in jewelry making.

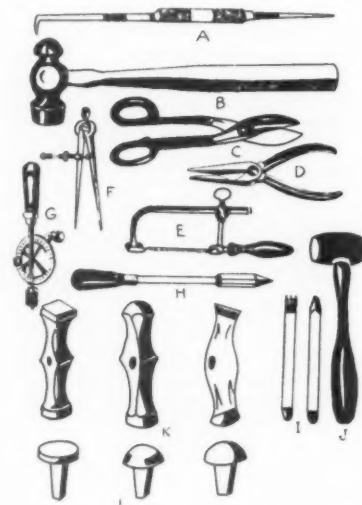


FIGURE 1. Tools for metalcraft: A. scribe; B. ballpein hammer; C. tin shears; D. pliers; E. jeweler's saw; F. dividers; G. drill; H. soldering iron; I. punches; J. mallet; K. combination hammers; L. stakes.

Aluminum. Sheet aluminum that is commercially pure and designated by the number-letter 2S or 3S should be used. It is best suited for trays, plates or articles that do not require soldering.

Tin. Tin can be cut, soldered or riveted into useful household gadgets such as cookie cutters, cups, etc.

German Silver. An alloy of nickel, this metal cracks easily. It has a soft finish and is often used for jewelry as a substitute for sterling silver.



FIGURE 2. Files are used to finish edges off smooth and also for decorating metal. They come in various shapes, as shown above. The craftsman needs an assortment of files in different sizes and shapes in order to fit them to small cutouts and curves.

Brass. Brass is brittle and cannot be easily stretched. It must be annealed often while working to avoid cracking. It is frequently used as a contrasting metal on copper.

How To Work in Metal

The techniques of working in metal may be divided into two general heads: preparing and working the metal; and decorating the project. First, we will consider the processes involved in preparing the metal.

Cutting

Hand or tin snips are used to cut sheet metal up to a thickness of 32-ounce copper and 20-gauge brass. Use a cold chisel or saw for curved or difficult places.

Sawing

Sawing is best done over a V-shaped vise fastened to the end of the table. For cutting out detailed designs or making overlays, a jeweler's saw is used. Mount the blade in a frame with the teeth pointing toward the

handle. The teeth may point toward the outside or toward the handle, depending on the direction you are cutting.

If inside cutting is to be done, drill a hole just large enough to insert the saw blade at a point on your pattern, fasten to frame and saw along the outline. It is important that the blade be drawn taut to prevent breakage.

Hold the metal firm on the table or in the vise with your left hand and saw with your right. The saw handle is below the metal. Move the saw up and down with very little pressure and a steady speed. The cutting action should take place on the downward stroke.

Transferring Design

The simplest method is to polish the metal and transfer the design with a piece of carbon paper. A more accurate way is to first heat your metal over a clean flame and rub a cake of beeswax over it. Trace the design on thin paper and then cover the back over an area slightly larger than the design; the design is then carefully oriented on the cooled waxed metal and the design gone over on the original lines with a hard pencil. The outline can then be scratched permanently into the surface with a scribe, the wax remelted and wiped off.

Annealing

To anneal copper, as silver, heat to a dull red over a gas stove or by means of a blowtorch. They can be cooled rapidly by quenching in water or pickle. Brass must be cooled slowly. If aluminum is used, heat only to a dull pink.

Pickling

After annealing, the metal is cleaned in a pickling solution. Make this up in a stone crock or glass container. The solution is 4 to 10 per cent solution of sulphuric acid in water.

Caution: The water should be room temperature or colder, and the acid should be poured slowly into the water. Never add water to concentrated sulphuric acid. If kept covered, the solution will not deteriorate with age. The metal is left in the solution until it is bright. Remove with copper tongs, rinse in water and wipe dry.

Shaping

1. To Flatten. Lay metal on smooth hard surface such as an anvil or old flatiron. Pound with a relatively soft mallet of paper, leather or wood.

2. To Curve. Again use mallet and shape over any rounded surface. It may be a piece of pipe, wooden jig, table leg, etc.

3. To Bend. Draw a line across the metal at the point at which it is to bend. Lay over wooden form and hammer it to shape. If you are bending a long strip, hammer one end and then the other until the entire edge is formed.

Soldering

For elementary work, soft solder is used, which melts at about 414°F. It can be purchased on a spool, like wire. For metals that oxidize at room temperature, you will need a reagent called flux. This usually comes in two-ounce cans and is in the form of a resinous-looking paste.

An electric soldering iron of 65-watt capacity is the most convenient means of soldering. When the tip gets hot, touch it to the solder on all four sides. This is called tuning the iron. Be sure the two pieces of metal to be soldered together are perfectly clean. To join, heat each surface and melt solder on it and allow to cool. Join together and heat again until both sides fuse, and hold firm until it hardens.

Hard solder requires intense heat which melts both the metal and solder. It is used most for joints or seams to make them invisible.

Raising

This is the shaping of metal by hammering it into a wooden mold or sand box. This is the simplest method of shaping metal and is used largely for making plate ashtrays and other projects from disks. The molds must be made from hard woods and cut to the exact shape of project. Place metal on top of mold and hammer down first with mallet and then with hammer. Always start with the base line and then sides. It is important to hammer over the same place on the block and keep the disk moving around with the left hand so that the hammer strikes a different part of the metal each time.

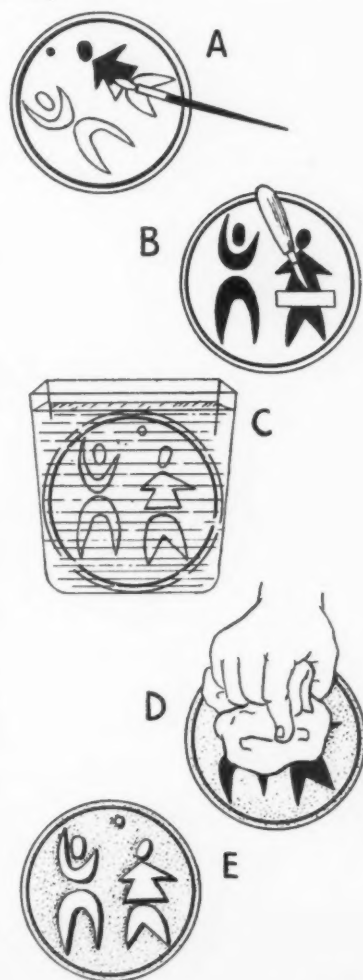
Decorating Metal

Etching. This is perhaps the sim-

plest method of decorating metal. The literal translation of etching means "eating away." In metal work, the eating away is done with acid. First the metal must be thoroughly cleaned and design transferred with carbon paper or a scribe, as described earlier. Next, the design which is to remain raised must be covered with a resist. There are several available, but the one most commonly used is black asphaltum varnish thinned with turpentine. Carefully paint the part of your design you do not want eaten away by the acid, and allow to dry

(Continued on page 43)

FIGURE 3. Steps in etching metal coaster: A. cover design with asphaltum varnish; B. trim for clean edges; C. etch in acid solution; D. remove asphaltum varnish; E. completed etched coaster design raised from background.



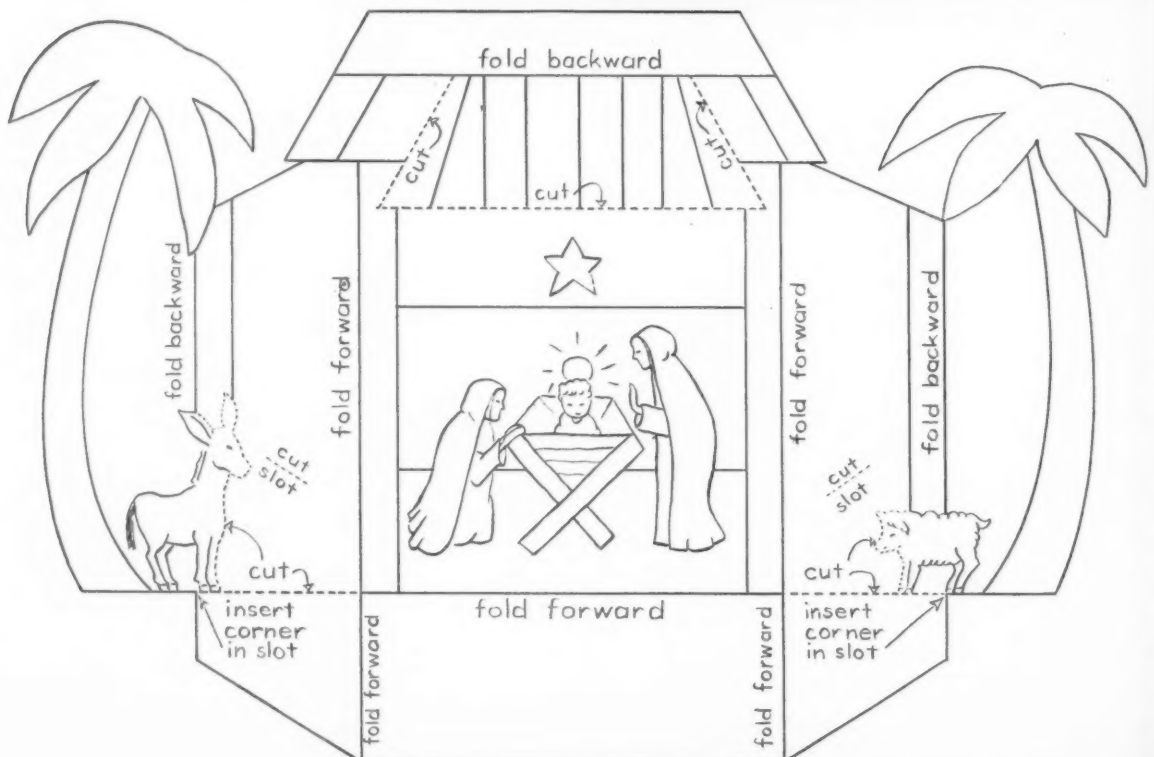
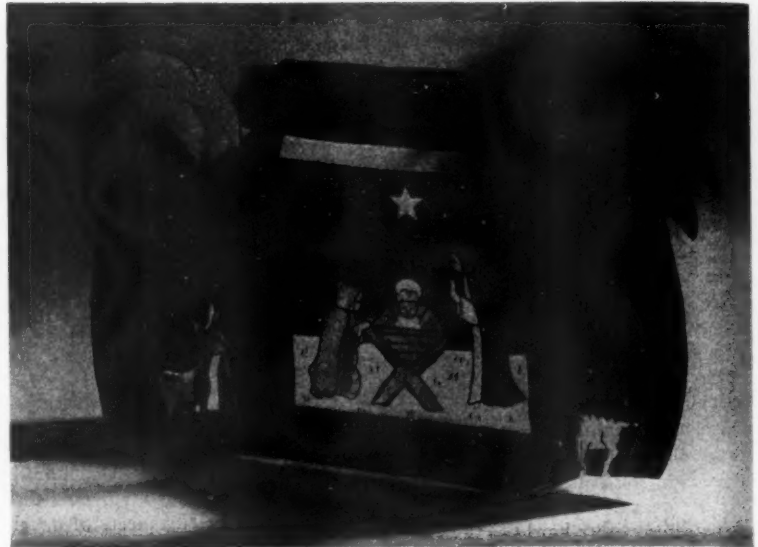
Nativity scene

Evelyn Civerolo contributes this design
for a cut-out Christmas crèche.

THIS cut-out paper Christmas crèche will make an attractive stand-up decoration to place at the foot of the Christmas tree. With appropriate lettering on the base it can be used for a greeting card.

The design may be reproduced on stiff white paper, 9" x 12". It should first be colored, using crayons or paints. Color the manger and tree trunks brown; the star, halo, the straw floor and the base yellow; the sky blue, dotted with white stars; and the figures in pastel tones.

Next, cut out along the exterior outline, making no inside cuts except those shown on diagram. Then fold as indicated, inserting tabs in slots to form a base, and the stand-up Nativity scene is complete.



Corner shelf

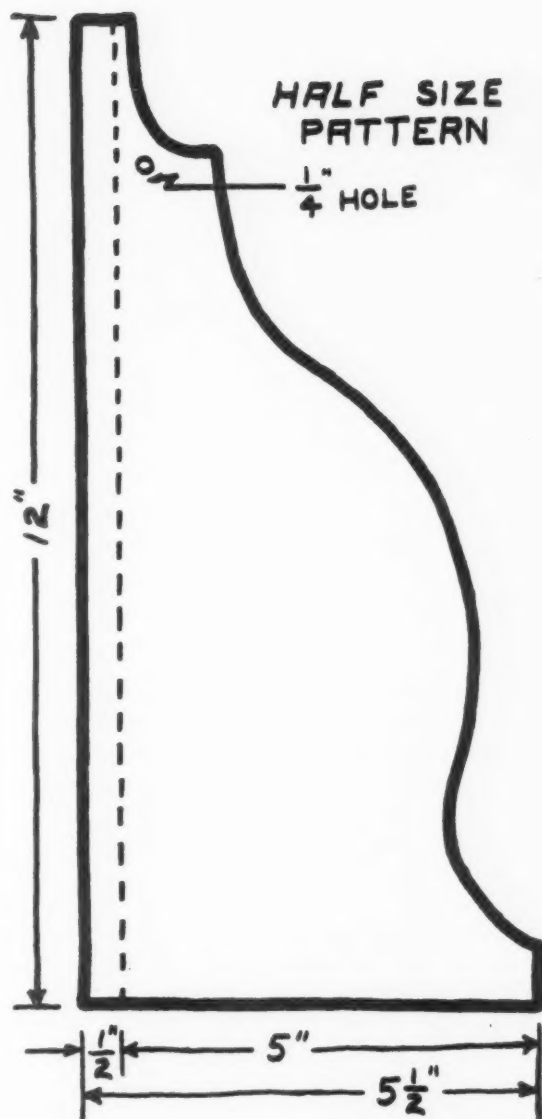
Mother and Dad will appreciate this shelf of many uses. By Jerome Leavitt

THE following tools will be needed for construction of the corner shelf: handsaw (crosscut), claw hammer, hand drill or brace, $1\frac{1}{4}$ " twist drill or $\frac{1}{4}$ " auger bit, coping saw, 3 coping saw blades to fit saw, try square, ruler, pencil, scissors, plane, two $\frac{1}{2}$ " paint brushes, half-round woodworking file.

Before the corner shelf is started, collect the following materials: 1 piece of white pine $\frac{1}{2}$ " x $5\frac{1}{2}$ " x 12", 1 piece of white pine $\frac{1}{2}$ " x 5" x 12", 1 piece of white pine $\frac{1}{2}$ " x 5" x 5" (Any soft wood can be substituted for white pine), wood glue, carbon paper, drawing or wrapping paper, shellac, stain, 2 sheets #1 sandpaper, 2 sheets # $\frac{1}{2}$ sandpaper, 2 sheets #0 sandpaper, 6 4d finishing nails ($1\frac{1}{2}$ " long).

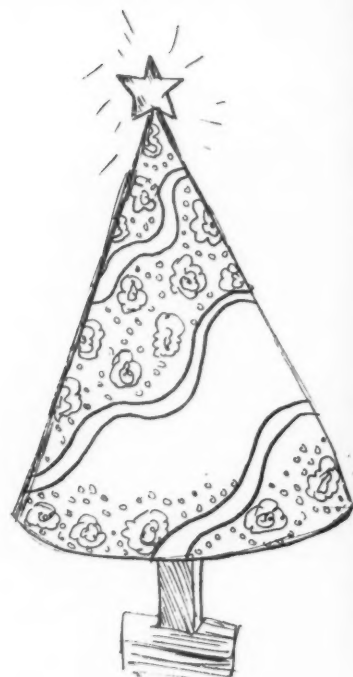
By following these directions step-by-step, one finds the corner shelf rapidly taking shape.

1. Use a square and ruler to mark off one board $\frac{1}{2}$ x $5\frac{1}{2}$ x 12 inches for one side, one board $\frac{1}{2}$ x 5 x 12 inches for the other side, and one board $\frac{1}{2}$ x 5 x 5 inches for the shelf.
2. Cut these out with a handsaw and plane to the lines.
3. Next, cut pieces of paper the same size as the boards.
4. On the paper draw patterns for all three parts of the shelf. Use the drawing and pattern shown to help you.
5. Cut out the patterns, then trace them on the wood.
6. Cut out these wooden pieces with the coping saw.
7. File and sandpaper all edges.
8. Glue and nail the two side pieces together, then nail and glue the shelf in place. See the illustration for location of parts.
9. Drill a quarter-inch hole near the top of each side to furnish a means of hanging the shelf to the wall.
10. Scrape off any surplus glue, and sandpaper the entire shelf clean and smooth.
11. Apply one coat of stain with a brush and promptly wipe off the surplus with a rag.
12. After the stain has dried about two hours, apply a coat of shellac.
13. When the first coat of shellac has dried about eight hours, sandpaper lightly with fine sandpaper and give another coat of shellac.
14. After the second coat of shellac has dried eight hours, give the third and last coat of shellac.
15. Be sure to clean out the stain brush with turpentine or kerosene and the shellac brush with alcohol. Check to see that the paint containers are left with their covers on tight to prevent drying out before their next use.



Turn to page 45 for a picture of the completed shelf.

Teaching tactics



Christmas Tree

Make a cone-shaped Christmas tree by cutting a circle of heavy green construction paper. Paste a white lace-paper doily on the green circle. Slit the circle from the outer edge to the center and form the cone-shaped tree. Paste a shiny gold star at the top of the tree. Trim the tree with red pipe-cleaners or colored yarn pasted on in wavy lines. A stick set in clay or wood will make a firm base.

*Lucille Ketter Abel
Milwaukee, Wis.*

Cedar and Holly

Trace this drawing on thin paper and use it as a pattern to make as many sets of decorations as desired.

For the blackboard, color the cedar dark green, the cones light brown, the holly leaves light green, and the berries bright red, using paints or crayons.

To make a border, reverse the alternate patterns. Cut out the finished work and fasten to the blackboard with rubber cement, paste, or plasticine.

For the windows, trace the pattern on colored tissue paper or crepe paper, and press between two sheets of waxed paper with a hot iron.

Margaret Messer

(Continued on page 47)



FREE FOR THE ASKING

We won't guarantee that all the best things of life are free, but we do know that some of the most valuable teaching aids may be obtained entirely without cost—except for postage. To save our readers the trouble of searching for these free materials, and also to cut down their postage bills, the editors of JUNIOR ARTS & ACTIVITIES bring together each month several items of free material which we think will be especially helpful. By filling out the one coupon below, any or all of the items mentioned in our column may be ordered. Free materials offered by our advertisers may also be obtained by using this coupon. Failure to receive material means that the supply has been exhausted.

SPECIAL OFFERS

268: KLEENEX SEWING PROJECTS.

We are especially glad to be able to include this offer in the December issue of JUNIOR ARTS & ACTIVITIES because it is such a happy solution to the gift problem. The well-known sewing authority, Mary Brooks Picken, has prepared a portfolio containing twelve instruction folders for making Kleenex Tissue box covers, utilizing various designs and types of fabrics. The twelve designs incorporate all principles of sewing. The first design is the easiest to make—in fact is intended for little girls; the designs become progressively more difficult. The leaflets are supplied by the International Cellucotton Products Co.

269: STRATHMORE SAMPLE BOOK.

You will be able to order your artist papers and boards with great ease and competence if you have at hand this sample book, provided by the Strathmore Paper Company. You will find space on each of the samples for a sketch in pen, charcoal, pencil, or brush so that you can prove to yourself whether the paper provides the type of surface you want. A note on each sample indicates the sizes in which the paper comes and how many sheets are included in a package. A separate pricelist is also enclosed.

270: DIRECTIONS FOR USING CASCO-

PHEN. The Borden Company, manufacturer of Cascophen Waterproof Resin Glue, is distributing a folder describing their product. Cascophen is a cold-setting wood glue which meets the newest military specifications for waterproof, boil-proof bonds. By use of this glue, the amateur can make completely waterproof and weatherproof bonds for boat-building, outdoor furniture, etc. Contained in the folder are instructions for household use as well as production gluing instructions.

271: CONTEMPORARY BRITAIN. One

of the best among the uniformly excellent publications of the British Information Services is this 48-page illustrated booklet on present-day Britain. Such subjects are covered as: food and drink, British at play, religious life, sciences, climate, national characteristics, etc. We feel that this publication will do far more than the geography text to acquaint children with Britain and the British.

272: AUNT ELLEN'S NEEDLEWORK

BOOK. This new 1950-51 edition of the Modern Handcraft (Continued on page 36)

Timely teacher's aids

Timely Teacher's Aids Order Coupon

Service Editor
Junior Arts and Activities
542 North Dearborn Parkway, Chicago 10, Ill.

Please send me a copy of each publication whose number I have circled below. (These numbers correspond to the numbers in the descriptions on pages 35-37.)

1	9	15	19	23	29	32	35	269	272
3	10	16	20	24	30	33	36	270	273
7	13	17	21	26	31	34	268	271	274

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catalog provides fifty-eight pages of buying information about embroidery, rug-making, jewelry-making, and crocheting supplies, with illustrations of the finished products.

- 273: **FUN ON WHEELS.** The public education department of the Aetna Casualty and Surety Company has recently issued this 20-page illustrated booklet outlining safe riding practices and recommended procedures for properly maintaining a bicycle. The booklet describes "rules of the road" to be observed by cyclists and offers

suggestions for acquiring skilled riding techniques. Another section contains a weekly maintenance check each rider should complete on his bicycle. A feature of the booklet is a special "bicycle history" page for recording descriptive information about a bicycle, serial and license plate number, auxiliary equipment, and periodic speedometer reading. Be sure to give your class enrollment when ordering this item as every pupil will want a copy.

- 274: **BIENFANG SAMPLE BOOK.** The Bienfang Paper Company will send you their sample book, showing their entire line of tracing, drawing, and specialty papers. Each group is described in order to give you an idea which paper is best suited to a particular use. A price sheet, inserted in the back of each sample book, lists all standard sizes and tells the various ways in which the merchandise is marketed.

- 10: Illustrated catalog listing items and instructional aids for working in leather, wood, basketry, reed, pottery, and other crafts. J. L. Hammett Co. p. 43

- 26: "Handicraft Supplies," 76 page book of art and craft materials. Leisurecrafts. p. 43

- 32: Complete handicraft supply catalog issued by Iowa's oldest school supply distributor. Latta's. p. 42

- 33: Circular about "Fascinating Homework," booklet containing craft instructions for teaching, leisure, or profit. O. Carstensen. p. 41

Leather Craft

- 13: Catalog containing complete range of leathercraft from beginner's ready-cut kits to tools, materials, and supplies for the most advanced hobbyists and craftsmen. J. C. Larson Co. p. 39

- 30: Catalog containing project ideas and complete line of leather craft kits, tools and supplies. Osborn Bros. Supply Co. p. 39

- 36: "Everything for Leathercraft," 16 page illustrated booklet including listings of cut-out and pre-punched projects. Tanart Leathercraft Company. p. 40

Music

- 15: 1950 Educational Music Bureau Guide listing a complete stock of equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau. p. 44

Pipe-Cleaner Projects

- 23: Illustrated Chenille-Kraft circular contains instructions for making objects out of "pipe-cleaner" strands. Barry Products Co. p. 41

Puppetry

- 29: Details regarding membership in the Puppeteers of America. Puppeteers of America. p. 47

Plastic Work

- 16: 48 Page catalog listing plastic material for internal carving, casting, weaving, and fabricating. Art Plastics of California. p. 41

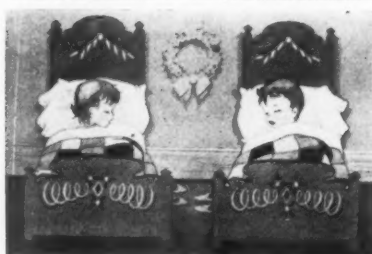
Shell Craft

- 17: Catalog of shells and supplies for

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Night Before Christmas

A new filmstrip which illustrates in glorious color the gay Christmas poem by Clement Moore. Lee Sherman has drawn 29 pictures to illustrate the lines of the poem. A printed guide tells the interesting story of how the poem was written. 29-frame color filmstrip with guide \$5.00.

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- 1: Milton Bradley catalog of educational materials. Milton Bradley Co. p. 48
- 3: General catalog of art supplies. Thomas Randolph Co. p. 39
- 31: Sample "Paint-Rite" paint cup for mixing tempera colors, and school price list. Gramar Distributing Co. p. 38

Class Jewelry

- 35: Catalog of class pins, medals and rings from the Artistic Medal and Badge Company. p. 47

Films

- 7: Rental or sale catalog of art and craft films recommended for use in the elementary grades. Bailey Films. p. 45
- 24: Special list of films on architecture, crafts, film art, fine art, and art instruction. International Film Bureau. p. 36

General Handicraft

- 9: 100 Page catalog, fully illustrated, listing materials and instructions for bead work, beginner's leather craft, textile and china decorating, raffia work, and other crafts. Griffin Craft Supplies. p. 42

making shell jewelry and novelties.
The Nautilus. p. 41

Teacher Loans

20: Details of "Borrow by Mail"
plan for teachers. Postal Finance
Co. p. 47

Schools

19: Catalog of courses offered by the

Hill and Canyon School of the
Arts. Hill and Canyon School of
the Arts. p. 46

Tests

21: Catalog of standardized educa-
tional and mental tests. Bureau of
Educational Research and Service.
Extension Division, State Univer-
sity of Iowa. p. 46

Cigar box design

(Continued from page 10)

joy of accomplishment, the interest
to further explore this relief tech-
nique—subdividing and painting all
sorts of raised surfaces or their back-
grounds—and a better understand-
ing of ornamental planning. Also, the
study of geometry will have received
new meaning.

September 19, 1950
STATEMENT OF THE OWNERSHIP,
MANAGEMENT, AND CIRCULATION,
REQUIRED BY THE ACT OF CONGRESS
OF AUGUST 24, 1912, AS AMENDED BY
THE ACTS OF MARCH 3, 1933, AND
JULY 2, 1946, OF JUNIOR ARTS &
ACTIVITIES MAGAZINE published
monthly, excepting July and August, at Chi-
cago, Illinois, for October 1, 1950.

State of Illinois } ss.
County of Cook }

Before me, a Notary Public in and for the
State and county aforesaid, personally appeared
G. E. von Rosen, who, having been duly sworn
according to law, deposes and says that he is
the business manager of the JUNIOR ARTS &
ACTIVITIES magazine and that the follow-
ing is, to the best of his knowledge and belief,
a true statement of the ownership, management
(and if a daily, weekly, semi-weekly or tri-
weekly newspaper, the circulation), etc., of the
aforesaid publication for the date shown in the
above caption, required by the Act of August
24, 1912, as amended by the Acts of March 3,
1933, and July 2, 1946, (section 537, Postal
Laws and Regulations), printed on the reverse
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10, Ill.; Editor, Velma McKay, 542 N. Dear-
born Parkway, Chicago 10, Ill.; Managing Edi-
tor, None; Business Manager, G. E. von
Rosen, 542 N. Dearborn Parkway, Chicago 10,
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2. That the owner is: (if owned by a cor-
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date shown above is (This information is re-
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weekly newspapers only.)

G. E. von Rosen, Business Manager
Sworn to and subscribed before me this 19th
day of September, 1950. Betty Lou Munson
(Seal)
(My commission expires March 10, 1954)

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BY PATTY SUE LOCKHART, AGE 9, FIFTH GRADE

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corn or potato chip can.**

Then, sandpaper this can so it will
be easier to paint on.

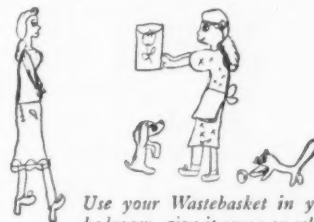
Next, get some white paint and
paint until you can't see any print-
ing at all on the can.

**When the paint has dried, cut out
a picture from a magazine** and
paste on. Or draw a picture your-
self. Or use a decal.

Now you have a gift. Or your
school or room can make waste-
baskets to help raise money.

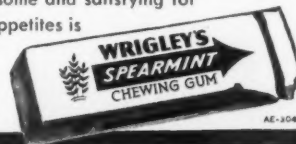


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Portrait Technique

Modeling figurines and flowers from bread dough left over from his mother's baking was the unique introduction Abel G. Warshawsky received to painting and sculpture. The portrait technique of this famous American artist is demonstrated in *Encyclopaedia Britannica Films' Creation of a Portrait*.

When he was five, Warshawsky's mother taught him to model figures to keep him out of mischief while she baked. This led him to try line drawings and other artistic expressions until he was so entranced with art that in school he avoided studying most conventional subjects by

building ramparts of books as a shield for his sketch pad. After he began to study art in New York, Warshawsky's brawny figure led him into boxing, and he fought in the ring for several years to finance his studies. Warshawsky now has paintings hanging in leading museums and galleries throughout the world.

In *Creation of a Portrait* Warshawsky's technique is studied from the first free brush strokes on raw canvas to a completed painting. Particular emphasis is placed upon the artist's use of the classic technique of glazing, by which the great Renaissance painters achieved great depth of color and texture in their work.

To use glaze, the artist paints the picture in monochromatic, high key colors and gives the surface as much form and texture as possible. Then he lays layer after layer of glaze on the transparent color until the desired luminous tone is built up. For his painting in *Creation of a Portrait*, Warshawsky uses eight or nine glazes. Many of the old masters used as high as 130 coats of glaze, he says.

Technical production for *Creation of a Portrait* was by J. R. Kray Productions, Berkeley, California. It is a full-color, one-reel sound film, costing \$90, and may be purchased from Encyclopaedia Britannica Films, Wilmette, Illinois, or from EBF regional offices. The film may also be rented from these offices for \$4 for the first three days, plus \$1 for each additional day.

Christmas card decorations

Don't throw those Christmas cards away!

Etta Palmblade tells how to use them.

EACH year the proverbial question arises: What shall we do with our Christmas cards? They are so lovely, and yet one doesn't have much enjoyment from them. Why not use them in school?

Cover your bulletin board with a dark shade of blue construction or tissue paper. Begin building a Christmas tree, from the top, using a small card for the point, preferably one with an "angelic" theme. Below that, place a card that is long horizontally. In the next line use two cards, then three, four, five, six, and so on, until you have the tree the desired height.

One card of darker paper can be used for the trunk, and three below that will form the container. If you have three alike, which sometimes happens, use these for the container.

It is necessary that all cards in one row be the same height. Alternate light- and dark-colored cards if you can.

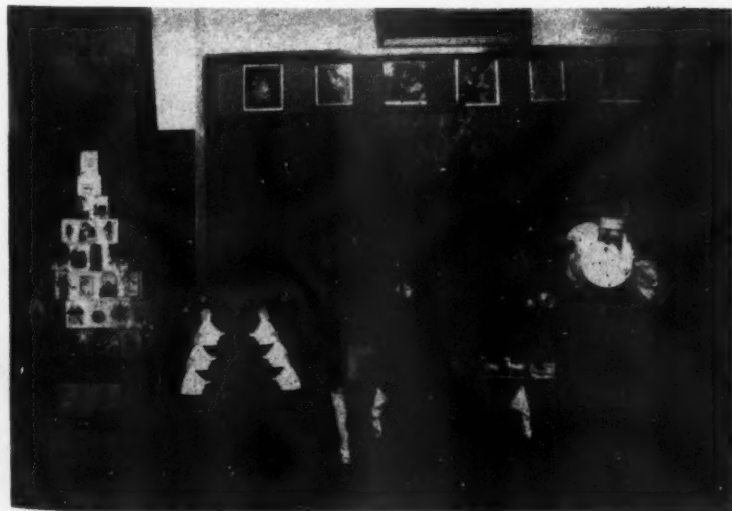
On the space around the tree, paste small silver stars.

The tree, when completed, will give you a composite picture of Christmas in America.

After Christmas, use the same background, if it is blue. Pin snow-scene Christmas cards in a checker-board design. In the squares between the cards, pin white paper snowflakes. The children can cut these by folding four-inch paper squares diagonally three times. Cut notches of different sizes and shapes in each of the three edges. Use tissue paper to make the snowflakes especially dainty.

Commercially produced Christmas cards furnish designs for handmade Christmas cards. In January, paint snow scenes suggested by Christmas cards on red, blue, gray, or black construction paper. Tempera is more adaptable for this work than water colors.

A study in design may also be developed from the cards, depicting cathedral windows.



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Christmas candles

By Ollie James Robertson

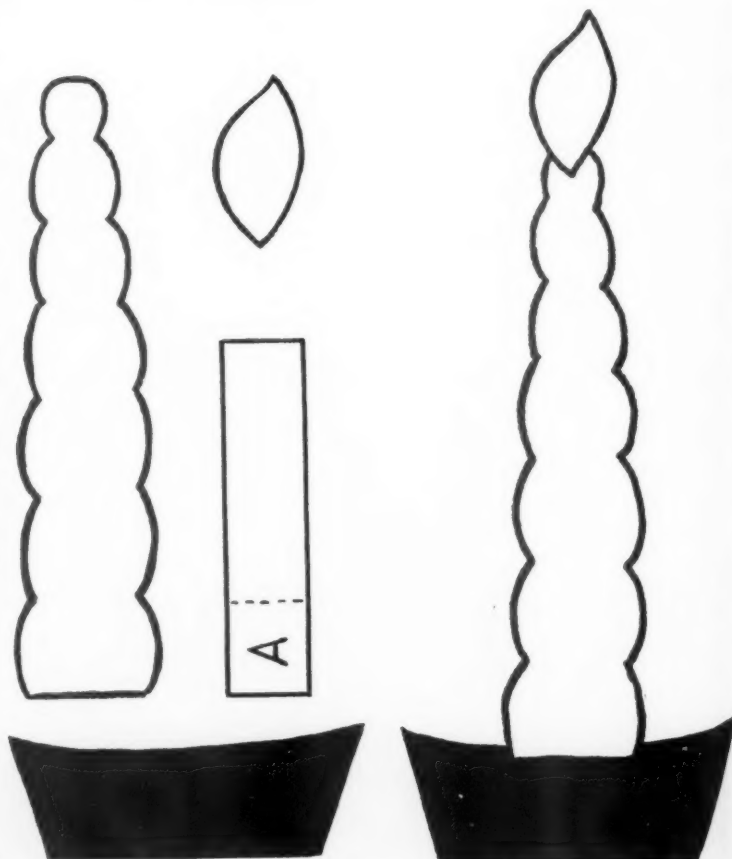
THE Christmas season is one of
the times of year when every-
one wants the classroom to be
as bright and gay as possible. If
your pupils like to make Christmas
decorations, they will surely enjoy
learning how to cut and make lovely
paper Christmas candles. When
pasted on the windowpanes, the can-
dles lend a festive air to any room
and make Christmas seem just a
little nearer.

The only material needed is con-
struction paper, paste, and a pair of
scissors. The paper and paste can
be bought for a few cents at any
variety store.

To make a candle, cut paper pat-
terns like those illustrated. The pat-

terns can be enlarged to use individ-
ual tastes. The holder should be cut
from paper of some dark color—
black, brown, or purple. The blaze
should be of bright red. The candle
itself may be green, yellow, orange,
white, or blue. The more colors used
the gayer your candles will be. When
the three parts are pasted together,
the candle will look like the one
pictured here.

The Christmas candles can easily
be made to stand upright. Cut a
piece of heavy paper according to
the pattern below, bend on the dotted
line, apply paste to area A, and
stick to the back of the candle. Set
a row of candles on your window
sill or on a table.



The Christmas spirit

By Marion Short Elmer

FOR at least two weeks before the holidays begin, the average American schoolroom is filled with the surprises and thrills of Christmas, and so it is a wise teacher who takes this opportunity of making Christmas a "learning situation."

There are many ways of doing this. One successful way which I have used is to compose a list of questions concerning Christmas, its origins, etc. These questions can be used in a variety of ways. They may be used in roll-call answers each morning. They might be used as the basis for a composition or a research assignment during the holiday season. Or they might be used as the nucleus of a Christmas radio-quiz program.

One year I made a large chart containing twelve pages—made up on the order of a large calendar. At the top of each page I printed, in large black letters, this announcement: TWELVE MORE DAYS BEFORE CHRISTMAS! On each succeeding page the wording was, of course, changed to the correct number of days before the holiday. In the center of each sheet I pasted or drew a picture, and below that was printed one of the Christmas quiz questions. In addition, each sheet held the answer to the quiz of the previous day. This chart was on display each morning when the bell rang. All day, busy workers delved among the Christmas books and reference materials on display in the library corner. Smiling, secretive faces announced the discovery of the answer. At the last roll call of the day, I set aside a few minutes for an answer to this question and a discussion of it. A great variety of facts always were brought out at this time—facts which had been found as the children searched for the answer. In this way we got some Christmas sentiment into our schoolroom, and yet we spent a minimum of school time on it.

Some of the questions which we used follow:

1. Why do we put lights in our windows at Christmas?

(There is an old legend that at the Christmas season the Christ Child wanders through the world seeking shelter. We put lights in our windows to symbolize that we are ready to offer him shelter in our homes.)

2. Was it ever unlawful to celebrate Christmas at any place?

(Yes. During the days of the Puritan rule in the early colonies the celebration of Christmas was forbidden, and those who did any celebrating were jailed.)

3. Why do we use candy canes at Christmas time?

(The candy cane is a symbol of the shepherds who came to visit the Christ Child. They are meant to represent the crooks which the shepherds carried.)

4. Why do we bring evergreens into our homes at Christmas?

(Pagan peoples worshipped the evergreens because they were the only trees of the forest that did not lose their leaves in wintertime. Symbolizing eternal life, they were used for colorful decorations at winter celebrations.)

5. Who gave the first Christmas gifts?

(The first Christmas gifts were given by the Wise Men when they came to visit the Christ Child.)

6. Where is the town of Santa Claus?

(There is a real town called Santa Claus in Indiana.)

7. Was there really a St. Nicholas?

(Yes. According to legend, St. Nicholas was a real person who lived in Italy during the fifth century. He was very rich and very generous. He is a saint in the Catholic Church, and his kindness and generosity connect him with Christmas and gift-giving.)

8. What country is known as the "Home of the Christmas Tree"?

(Germany.)

9. What is called the most popular Christmas story ever written?

("A Christmas Carol," by Charles Dickens.)

(Continued on page 46)

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Lettering

(Continued from page 26)

fingers are swept across it in an arc the student and teacher will instantly secure an idea of where the paper should rest for a comfortable writing position. The wrists and fingers have greater flexibility than the elbow and it is these which are used in actually forming the letters.

It is necessary that the teacher provide the students with material with which they can record their results decisively and dramatically. Recommended are drawing paper or writing paper, preferably ruled, and India Ink used with a medium-size ball point lettering pen. The blackness of India Ink makes the child's efforts stand out so that he can secure quick results and also quickly make comparisons and note errors. The round point pen not only flows easily across the paper and deposits a large amount of ink but it eliminates confusing elements such as a square end stroke or the shaded stroke of a stub pen. It also dispenses with embellishments to lettering such as serifs.

Regardless of age level the teacher of lettering should always start with the upper and lower case vertical gothic alphabet. This simplified fundamental alphabet reduces to a minimum the chance of a student over-accents the wrong details or under-accents desirable ones. The next step from this is to teach the same alphabet slanting or italic.

It is wise for the teacher to pause here and to be introspective concerning the purpose and direction of the student's future lettering. Many schools of today teach manuscript lettering because most children learn to read before they learn to write and by teaching manuscript the child may write almost coincident with reading, since his writing alphabet will be quite similar to his reading alphabet. This is reason enough and quite creditable but manuscript writing is not an end in itself. Many parents and educators have been aghast at the number of students who do not make the transition from manuscript to script, and these parents and instructors sometimes believe that the early assimilation of manuscript writing defeats its own purpose.

The teacher should recognize the desirability of the student connecting

manuscript lettering and script lettering in his mind and enable him to make the transition from manuscript to script readily by encouraging practice in both. In the previous article we spoke of the hieratic writing of the priests, which was a fast form of writing hieroglyphics. Script is also a fast, continuous, fluent form of writing manuscript.

It will here be interesting to call the student's attention to the various types of English alphabets which exist and the manner in which they were influenced by the tools used to inscribe them. The Greeks and Romans originally used clay and later wax tablets which they incised with a stylus, a sharp pointed instrument somewhat like an orange stick. The reader may readily see that letters having thin and thick strokes would not result from the use of this tool.

The Egyptians passed from the clay and stylus stage into papyrus and ink which they applied with a reed brush and later a reed pen. The Greeks and Romans ultimately adopted this as did Europeans. An improvement on this process of writing was the use of animal skins such as vellum with a pen made from a goose quill. The shape of these tools and the surfaces affected the rendition of the alphabets although the letters were meant to be identical.

The early stonemason who incised his letters on a monument or the metalsmith who engraved a coin or medallion used their instruments on entirely different surfaces; their alphabets were again different in appearance. As an example, we take our Roman alphabet of today from the inscription on the base of the column of Trajan, who reigned during the turn of the first century after the death of Christ. The stonemason with his pointed chisel rendered an upper case Roman alphabet, some of the special shapes of which were calculated to prevent the stone chipping and also to enable him to approach the shape of the letter from different sides as he worked. The result is a beautifully balanced classical Roman upper-case letter which we have adopted and altered into brush rendered letters and typography for printing.

The illuminated manuscripts of the monks of the Middle Ages must be mentioned. They worked mostly with

reed pens and papyrus or vellum and found that the tools permitted them much shading, varying width of stroke, change of slant, embellishment and flourishes. When Gutenberg cut his type he merely duplicated the most popular form of manuscript lettering, not realizing that he was working with a new medium which could be used to simplify the alphabet. He tried cutting his letters to duplicate all the personal touches of an alphabet written by hand with a reed pen. Today we have simplified alphabets which are still decorative and well balanced such as Futura. In this the printer and typographer return to the fundamentals of the gothic alphabet, which is recommended as the basis of all lettering and writing.

Metal craft

(Continued from page 31)

thoroughly. Then turn your metal over and coat the back.

A basic formula for etching solution is one part of concentrated nitric acid and two parts of water. The acid is poured slowly into the water and the solution kept in a glass dish or crock.

Caution: Use this solution out-of-doors or in a well-ventilated room. In case of burn, wash area in cold water and cover with baking soda.

The length of time required for etching depends on strength of solution or the depth you wish your design. It may be five minutes to one hour. Remove the metal from the solution from time to time with a glass rod or wooden paddle—never with the hands. When finished, wash with cold water. Then remove asphaltum with turpentine and rag.

Line Chasing. This is the term given to designs in metal made by marking the metal with various-shaped blunt chisels. There are many different shapes. Some are used for giving curved or straight lines, others for background effects in different shadings, stippling, etc. A beginner can do quite creditable work with only six or eight tools and can make or acquire others as the need arises.

A straight line chaser is the one most commonly used. Place the metal on a smooth hard surface and hold the tool nearly vertical, leaning slightly away from the direction you are going to chase the line. Strike the

SHOPPING PAD

By Jean C. Rice

FOLD in half one sheet of nine-by-six-inch colored paper (preferably red or green) to form a folder. Cut an old Christmas card to size and paste in the center of the outside. On the top of the right-hand inside page, paste a small calendar. Under it, staple or sew a pad made of several sheets of white paper cut to three by four inches.

Decorate the first sheet by making a personal Christmas card to Mother. To the top corner fasten a string with a small pencil attached to it. Now Mother is all ready to jot down her shopping list.

First-graders are always pleased with the results—and so are mothers.



tool one short, sharp blow. Move the tool forward about half its width and strike again.

By moving the tool forward only half its width each time, the previous mark in the metal helps to guide the tool for the next mark, and creates a continuous line. A chasing hammer is generally used, but an ordinary carpenter's hammer may be employed for this work.

Spotting. This means creating a hammered effect on the surface of metal. The usual hammers for this work are the spotting, planishing, or silversmith's hammers, all of which have highly polished faces. Always begin hammering near the outline of the design and work out.

(Continued next issue)

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Christmas promise

A story by Jane Botsford

"TOMORROW is Christmas. Santa will bring my sled tonight, won't he, Dave?"

"Sure." Dave frowned. How dumb he had been to promise his little brother Billy a sled from Santa Claus! He had earned the money all right, and Mom was in town buying one right this minute. But how could a fellow guess it would snow like this?

He blew at the wet snowflakes on his face. A couple of inches more and his parents would not get home tonight. "We're in for a spell of weather, all right," he said.

Dave looked up to his Uncle Cy

who had dropped by on his way to his farm down the road. Uncle Cy knew just about everything. "It won't snow much more, will it?" he asked hopefully.

His uncle sniffed the air and scratched his stubbly chin. "Not more than two feet, mebbe."

Dave's heart sank. He watched his uncle swing Billy onto his shoulder and start for the back door. Uncle Cy might have an idea.

Then he remembered the .22 rifle his uncle had promised him when he should be man enough. What would Uncle Cy say about a boy who made a promise he could not

keep? Besides, the snow plow might come through in time.

"I'll be down later to chuck up the fires," he heard his uncle telling Granny in the kitchen. "The folks won't get through in this storm."

Dave leaned against the barn door and watched his uncle fading away down the road behind a curtain of falling snow. Billy's sled seemed farther away than ever.

At supper, Granny's eyes snapped. "A fine mess!" they seemed to say. Outside he could hear a wailing sound. Wind. He knew the plow would not bother with a back road like this until the storm was over.

Granny's baked beans stuck to his mouth, but Billy's face was lighted up like a Christmas tree as he rattled on about the wonderful sled.

"Better get on your thinking cap, young man." Granny shook her finger at him after Billy was in bed. "That boy will be some disappointed when he comes downstairs tomorrow morning."

"There isn't a sled for miles," choked Dave, setting his dishes on the sink board. Then he snapped his fingers. "Say! What about the one that used to be in Uncle Cy's barn?"

"Humph," said Granny. "A fine sight that would be under the tree. Still, there's no harm in trying."

Dave scrambled into his jacket. "I could paint it. And Dad's got some sandpaper for the runners..."

Was Granny smiling as she settled into her rocker?

Dave yanked open the door. A gust of wind tore at him like a hungry animal, slamming the door shut again. He stared at his grandmother. Busy searching for a ball of yarn in her knitting bag, she did not look up. Dave thought of Billy asleep upstairs, maybe dreaming of his sled.

"Be careful," warned Granny as he pushed himself out into the wind and snow.

In the front yard, Dave stopped for breath. His flashlight was no use to him in this blizzard. He had heard of people being lost in storms like this—right in their own barnyards.

Not daring to let himself think, he wallowed along, hoping he was heading in the right direction.

Snow needled his face. His legs ached. Suppose the sled had been thrown out? Uncle Cy would know.

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There, at last, was a light! He stumbled toward it. A shadow moved across the window now. It was Uncle Cy, holding something to his eye. Dave's breath caught. A rifle! Maybe the one he might get.

He took one long look and turned toward Uncle Cy's barn.

The old building creaked in the wind as if it were alive. Even the blustering wind seemed friendlier to Dave. He wanted to get out fast. He jerked the beam of his flashlight from the old buggy to the haymow and back to the pile of junk in the corner.

Nowhere could he see the sled.

Then he remembered. Almost feeling the bats that were circling his head, he climbed the ladder and edged out onto the beams. At last he spotted it lying on some old doors and windows. What a mess! Just like Granny had said.

Breathing a prayer of thanks that at least nothing was broken, he fought his way back through the storm.

"Want some hot cocoa?" asked Granny, her fingers flying as she crocheted a long red cord.

Dave glanced at the clock. "I haven't time." In the shed, he went to work. His fingers were slow and numb with cold.

At last the runners were smooth. But he had only begun the long job, and it was so late. With heavy eyes, he began smoothing the dull gray wood. "I've got to finish. I've got to," he told himself aloud, and kept on rubbing.

Finish? Dave's eyes flew open. The sled still had to be painted. How did he get in bed? How did it get so light outside?

Why, it must be Christmas morning!

"Granny!" He leaped to the floor and ran. At the foot of the stairs he stopped. Billy was there. He was laughing and pointing beneath the tree.

"Merry Christmas, Dave. See? Santa's brought my sled."

Dave blinked. There it lay, all right. Only instead of a dirty gray, it was now red, bright, and gleaming.

His round eyes went from Granny to Uncle Cy who was warming his feet in the oven. "Barn's a pretty cold place to sleep, Dave," he winked.

Then Dave knew. He clapped his hand to his mouth so Billy would not learn the secret. Granny must have told Uncle Cy when he came back to check the fires last night. Then his uncle had found him in the barn, asleep. Uncle Cy had painted Billy's sled.

"Zowie!" breathed Dave, but Granny was talking.

"The folks will be along soon," she said. "They had to stay overnight at a farmhouse. The snow was so deep they never reached town at all."

Billy was busy tying a red string to his sled. It was the cord Granny had been making last night. Watching him, Dave thought he would never again make anyone a promise like that.

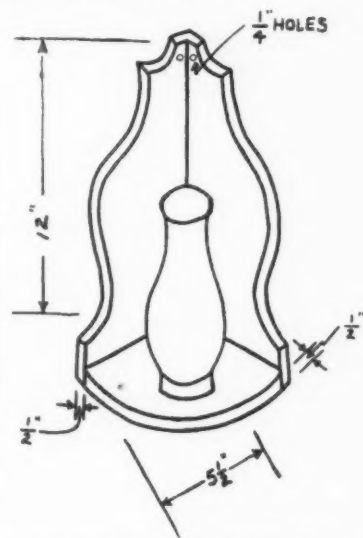
"Now for your present, Dave," Uncle Cy spoke.

He spun around to face his uncle, who was reaching down behind the Christmas tree. Now, balanced carefully in his big hands was a .22 rifle. Uncle Cy was holding it out to him.

"Merry Christmas, Dave," Uncle Cy's blue eyes twinkled. "I guess a

Corner shell

(Continued from page 33)



boy who would go to all that work to keep a promise is old enough for this."

Dave felt like a man as his fingers closed over the precious gun.

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CHRISTMAS BOOKLET

By Imogene Knight

MAKE two covers of flat papier-mâché by pasting damp sheets of newspaper together with thin paste. The covers should be three and a half by five inches in size.

While the cover is still soft, indent a Christmas tree or bell into the back side of the front cover, flattening the paper with a flat tool, a nutpick, crochet hook, or any blunt piece of wood. Flat papier-mâché is easy to model while it is still damp. One can even press the letters of a word at the bottom, if it is put on backwards, so that it will read correctly from the front.

Paste a thin strip of paper over all the edges so they will be smooth. When the whole cover is thoroughly dry, paint both the cover and the design.

Punch three holes in each cover, as shown, being sure they are aligned with their mates. Run ribbon or heavy cord through the holes as shown.

The lists inside are made from sheets of paper four and a half inches wide, pasted together to make a continuous strip forty-two inches long. Fold this strip every three inches, first up, then down. Starting with the second page, letter each page alphabetically, back and front.

Paste the first page to the inside of the front cover and letter on it very carefully, "CHRISTMAS CARD and GIFT LIST."

The completed booklet will provide a pupil with a sturdy, permanent record of his correspondence obligations—one he will be slow to outgrow.



Art for the poorest talent

(Continued from page 21)

artificial holly and pass it around the classroom. Then have the class watch the blackboard. Draw a sample as indicated in the diagram (Fig. H). Then do the same around the bottom of the candle on the blackboard. Tell the children to scatter holly and berries near the bottom of the candleholder.

"When the picture is completed, I believe both the children and you, the teacher, will be surprised at the results. The children who drew well before will be drawing better. From them you can expect a perfectly curled flame, lusciously fat holly berries, and every line neatly drawn. From the children who previously looked with fear and worry upon the drawing paper, some newly confident pupils will evolve. There is nothing more comforting to a grade-school child than to look at his neighbor's drawing and see that it looks almost like his own.

"Be it a house, a bird, or a dog, if the child has only one main shape to guide him, the surrounding pieces will fall into place."

The results of a second day's trial proved to my teacher friend that, though she could not draw herself, nor could many of her pupils, her new approach to this bugaboo problem resulted in an exhibit of which any second-grade class could be proud.

Christmas spirit

(Continued from page 41)

10. Why do we decorate our homes and trees with stars?

(The star is symbolic of that first Christmas, when a star announced the news of the birth of the Saviour to the Wise Men.)

11. Why are bells connected with Christmas?

(Bells have always been bringers of good news. We associate them with Christmas because of the good news of the Saviour's birth.)

12. Why are evergreens woven into the shape of a wreath?

(This is to commemorate the crown of thorns that was placed on the head of Christ.)

Teaching tactics

(Continued from page 34)

Window Decorations

You can make lovely window decorations for the schoolroom by using candles, and evergreen boughs.

Mold candleholders from plaster of Paris, using a cup for a mold. Place a bottle in the wet plaster where the candle will fit. If trouble arises in removing the hardened candleholder, place the cup in a hot oven for a short time, then in a refrigerator. This will cause the mold to "sweat," and the holder will come out easily.

The candles may be real ones purchased from novelty stores, or artificial ones made at school by cutting silver-painted broomsticks into the desired length. We often make paper poinsettias, mount them on thin wire, and twine them around the homemade candles.

Use trimmings from the Christmas tree for the green boughs.

Place the candle, then arrange the boughs at the base of the window. Use as many candles as will fit in the space prettily.

Margaret Aaron
Strattanville, Pa.

Christmas Pictures

The children brought from home a number of used Christmas cards, from which we made Christmas pictures.

First we cut off the picture part of each one. Next we mounted each one on a lacy paper doily (some were round and others were square

in shape) to form a frame around the picture.

Then we pasted a narrow ribbon on the back of the picture by which to hang it.

Grace Close
Milroy, Pa.

Little Bit's buggy

(Continued from page 13)

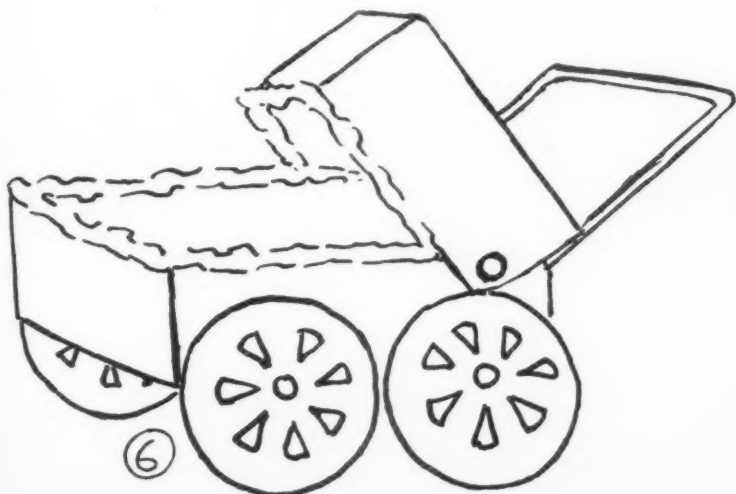
the inside edge of the buggy, which as yet has no top.

Cut a piece of flesh-colored crepe paper four by six inches and crush it down into the buggy so that it looks like a puffy lining. Be sure it is pasted down along the inside edges of the buggy.

Cut a half-inch-wide strip of flesh-colored crepe paper and ruffle it on both edges. Put a rim of paste around the inside edges of the buggy. Gather this ruffle along the edges for a finish. Let it extend beyond the edges slightly.

On the sides of the buggy, three quarters of an inch from the back edges and a quarter inch down, put a dot. Fasten the buggy top on by running a paper fastener through the points of the buggy top, then through the buggy, at these dots. See Diagram 6. After the top is fastened on, line it, using a piece of paper four inches by five, and trim the edge with a small ruffle as you did the buggy.

Tuck a blue bow over to one side inside the buggy top, put the pillow in the buggy, and "Little Bit" and her buggy are ready to make some little girl happy.



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Decorations from songs

(Continued from page 28)

side as in.

Children who could not make animals or people could trace or cut letters. We all worked together. Sometimes we'd be working on as many as three illustrations at one time.

In each case, we read the words of the song, decided on a scene that would best tell the story, and then began our work. Sometimes we used pictures to give us ideas of the shapes of people or animals, of houses and trees. But the nine-year-old boy who made the horse for the song "Jingle Bells" had no pictures to guide him. He drew it from memory. Another nine-year-old boy who had complained that he couldn't draw anything made a man who actually looked as if he were pulling a yule log.

The people and the animals were surprisingly real; the camels looked as if they were moving, the birds were in flight, the animals gathered around the manger to watch the infant Jesus, and the men tugged at the yule log.

We enjoyed making our Christmas decorations, and at the same time we learned many Christmas carols which were new to us.

Talking shop

(Continued from page 2)

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Poetry

(Continued from page 11)

But I am most especially
Adapted to a Christmas tree,
And children laugh and shout with
glee
On Christmas morn, at sight of me!

Small Wonder

Win Eckhardt

I have a gentlemanly dog.
Miraculously good.
He never begs, sleeps like a log.
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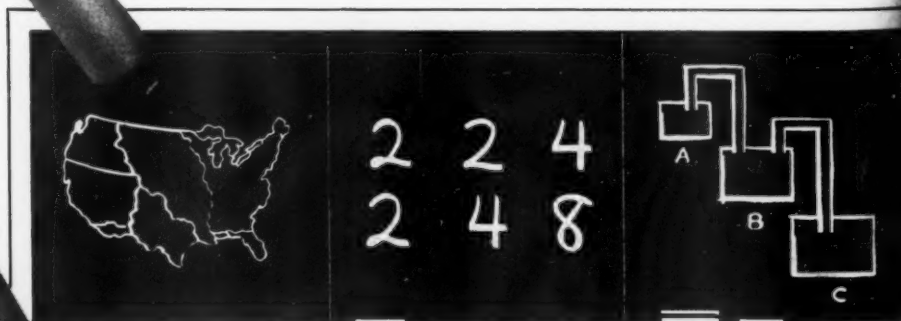
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